

fall/winter '86/\$3.50

Quiltmaker®

THE PATTERN MAGAZINE FOR TODAY'S QUILTERS



full size patterns • patchwork • applique • embroidery • quilting • original designs

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Bonnie Leman

Editor

Judy Martin

Art Director & Production Manager

Mary Leman Austin

Assistant Editors

Louise O. Townsend

Marie Shirer

Vivian Ritter

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Artists

Laurie Meador

Theresa Eisinger

Advertising

Nadene M. Hartley

Lauri Linch-Zadel

Subscriptions Manager

Jan Howitt

Mail Order Service Manager

Nancy Scanland

Accounting

Margie Mahoney

DESIGN CREDITS:

Fine Feathered Star, Feather Circle, Fan Fair, Pock-
etful of Posies, Stars 'n' Strips, Garden Wedding, Sun
& Stars, Scottish Heather, Scotch Thistle, Country
Morning, Country Sunset, and French Braid: Judy
Martin; Fanciful and Penguin Polka: Theresa
Eisinger; Ring Around the Roses: Shelda Cranston;
Summer Bouquet and Jaunty Jump-Ups: Susie
Ennis; Tumbling Stars: Deborah Smith; Heavenly
Nine-Patch: Joyce Mottern; Scrap Happy: Marsha
McCloskey; Southern Comforter: Blandell Smith.

Quilt Drawings: Mary Leman Austin, Theresa
Eisinger, Susie Ennis, Judy Martin, Laurie Meador,
Marla Gibbs Stefanelli.

Cover Quilt Maker: Louise Morrison.

Photography: Jerry DeFelice.

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vol. 5/no. 2

fall/winter '86

Quiltmaker

THE PATTERN MAGAZINE FOR TODAY'S QUILTERS

PATTERN KEY



Easy for beginners;
a breeze for more
experienced quilters.



Still easy; may take
longer. Don't hesitate—
just follow the directions.



Probably not for
beginners. A challenge,
but worth it!

PATCHWORK & QUILTING



6 FAN FAIR



with Fanciful Quilting

8 RING AROUND THE ROSES



with Pocketful of Posies Quilting

12 STARS 'N' STRIPS



with Summer Bouquet Quilting

14 GARDEN WEDDING



16 TUMBLING STARS



18 HEAVENLY NINE-PATCH



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20 SCOTTISH HEATHER



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GENERAL INSTRUCTIONS

INCLUDING BASIC QUILTMaking LESSONS

QUILTMaker PATTERNS

We give seam lines (dashed) as well as cutting lines (solid) for the full-sized pieced patterns in *QUILTMaker*. The seam allowances are $\frac{1}{4}$ " for all pieced patterns, and the points are trimmed. Pre-trimming reduces bulk in the seams and also provides clues for exact alignment of patches for machine sewing. These trims are positioned to make the seam lines of adjoining patches fall into place for stitching when the cut edges and the trimmed points are aligned.

Very large pieces such as alternate blocks or setting triangles are shown in miniature with dimensions. Use graph paper to rule these patterns in the measurements given or measure and mark them directly onto the fabric if you can duplicate the proper angles with a carpenter's square, right triangle, or similar tool. The dimensions shown do not include seam allowances. Be sure to add them when you mark and cut your fabric. ★ Seam allowances (plus two inches extra length for insurance) are included in border strip lengths in quilt specifications. ★ Where it is particularly important for the strip to be an exact size, as when it is to fit an outer pieced border, we do not add the extra two inches, but we do include seam allowances.

No turn-under allowances are given for most of the applique patterns. You will add the $\frac{3}{16}$ " by eye when cutting.

Occasionally, an applique pattern will be labeled with a letter in parentheses. This means that the segment is a continuation of another piece with the same letter.

If we give just half of the pattern piece, the center line is indicated with a dotted line. When making the template, simply trace around pattern, flip the tracing over, and align the dotted center lines. Trace around pattern again to complete template for whole patch.

When our quilt specifications call for a pattern letter followed by an "r," you will need to reverse the pattern. That is, if the instructions call for 36 A and 36 Ar, mark the first 36 patches, then turn the template over to mark the remaining 36.

MAKING TEMPLATES

Carefully trace pattern pieces directly onto clear template plastic, or trace on paper and glue the tracing to sandpaper, plastic, or cardboard. Cut out accurately to make template. See specific instructions for the method of your choice to determine whether to trace seam lines or cutting lines when making templates.

Make a sample block to test the accuracy with which you have made templates before cutting out the whole quilt.

PREPARATION

Always wash and iron fabrics before cutting them into patches. The cotton fabrics that most quilters use are likely to shrink, and their colors may run. Rinse dark colors separately to check for excess dye. If the color bleeds, continue rinsing until the water runs clear.

Plan to measure, mark, and cut border strips first and larger patches before smaller ones from the same fabric. Arrange patches with cutting lines of neighboring patches close or touching for best use of fabric.

GRAIN LINE

When marking and cutting patches, consider the grain line of the fabric. Generally, one or more straight sides of the patch should follow the lengthwise or crosswise grain. This is especially true of sides that will be on the outside edges of the quilt block. Wherever possible, we indicate lengthwise or crosswise grain with an arrow on the pattern piece.

HAND PIECING

Patches for hand piecing require precisely marked seam lines, but marked cutting lines are optional. Most hand piecers prefer a template that does not include a seam allowance.

To mark the patches, place the template *face down* on wrong side of fabric and draw around it accurately with a pencil. Leave just enough space between patches to add $\frac{1}{4}$ " seam allowances when cutting.

After marking the patches, cut outward from the seam line about $\frac{1}{4}$ ", measuring the distance by eye. The pieces will be joined right sides together, so the marked seam line on the wrong side of the fabric is visible on both sides of the patchwork when sewing. Sew the seam right through the penciled lines, so that your patchwork will fit perfectly. Join the patches with a short running stitch, using a single thread. Begin and end each seam at seam line (not at edge of fabric) with two or three back stitches to secure seam.

Use a dark-colored thread with dark fabrics and a light-colored thread with light ones. When you are sewing a dark patch to a light one, match the thread to the fabric toward which you will be pressing the seam allowances (usually the dark color). A short needle (such as size 7 or 8 between) will work best.

MACHINE PIECING

Many machine patchworkers prefer to include the seam allowances in the template and mark the cutting line instead of the sewing line. The reason for this is that accurate cutting is very important in machine piecing.

When sewing patches together on the machine, align the cut edges with the edge of the presser foot if it is $\frac{1}{4}$ " wide. If not, place a piece of masking tape on the throat plate of the machine $\frac{1}{4}$ " away from the needle to guide you in making precise $\frac{1}{4}$ " seams. Sew all the way to the cut edge unless you are inserting a patch into an angle. For machine piecing you may want to match thread color to the patches (even using a different color for top and bobbin threads). However, if you are using very many fabrics, you may prefer to use a single thread color such as beige that won't show much on any of the fabrics.

HAND APPLIQUE

Templates for hand applique do not include turn-under allowances. To mark patches for hand applique, place template *face up* on right side of fabric and draw around it lightly with a pencil, leaving room for $\frac{3}{16}$ " allowance all around.

Turn under $\frac{3}{16}$ " allowance on each applique, and baste in place. (Do not turn under

edges that will be tucked under other appliques.) Clip well into the fold of inward curves to make pieces lie flat.

If background block is a light color, lay it over pattern in magazine, matching centers, to see placement for appliques. Lightly mark major shapes with pencil or simply pin appliques into position. If you cannot see through background block, finger-crease block in half lengthwise, crosswise, and diagonally to form guidelines for placement of appliques.

Pin or baste applique patches onto the background fabric, tucking raw edges under adjacent appliques as needed. Applique with an invisible slip stitch or hemming stitch in a



thread color that matches the patch, not the background. Remove basting.

To facilitate the quilting later and to prevent show-through, carefully cut away background fabric from behind appliques, using sharp scissors and trimming to within $\frac{3}{16}$ " of seam line. Reinforce seams with a couple of stitches if it is necessary to cut across seam lines when trimming.

MACHINE APPLIQUE

Templates for machine applique do not include turn-under allowances. To mark patches for machine applique, place template on either side of fabric and mark around it with a pencil. Cut the patches right on the marked seam lines.

Finger-crease block to form guidelines for placement of appliques or lay block over pattern, matching centers, to see placement. Position patches and hold them in place using a fabric glue stick. Use a matching thread color, and baste the appliques into place with a narrow, open zigzag stitch. Cover the basting stitch



with a wider, closed zigzag (machine satin stitch). Lift presser foot to turn corners or go around curves of applique.

PRESSING

Press all seams to one side (not open), usually toward the darker fabric. Quilt blocks should be ironed flat with no puckers, and they should be square and measure exactly the same size as other blocks. If any quilt blocks have problems, remove a few stitches to ease away puckers. All parts of the quilt—blocks, sashing, and borders—should be well ironed and accurately measured.

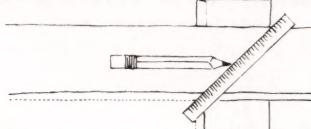
SETTING BLOCKS TOGETHER

Join the blocks for the first row with $\frac{1}{4}$ " seams. (If sashing will be used, sew a short sashing strip between each block in the row.) Then join all blocks in the second row, and so on, until all rows are completed. Press all seams in the odd-numbered rows in one direction and all seams in even-numbered rows in the opposite direction. (With sashing, press all seams either toward or away from the sashing strips.) When all rows are completed, pin two rows together so that seam lines match per-

factly. Join rows together in groups of two, then four, and so on, until top is completed. (With sashing, sew a sashing strip between each group of two rows.) Press all seams in one direction, either up or down. When setting blocks and rows together, be careful to avoid stretching them.

ADDING MITERED BORDERS

Center a border strip on each side of the quilt top to extend equally at each end. Pin, baste, and sew strips in $\frac{1}{4}$ " seams, beginning and ending the seam at the seam line, not at outer edge of fabric. At one corner (on wrong side), smooth one border over an adjacent one and draw a diagonal line from inner seam line to the point where outer edges of two borders



cross. Reverse the two borders (bottom one is now on top), and again draw a diagonal line from inner seam line to point where outer edges cross. Match the two pencil lines (fabrics right sides together), and sew through them. Cut away excess, and press seam open. Repeat at other three corners of quilt.

MARKING FOR QUILTING

Place quilting pattern under quilt top. Mark design on quilt top, using a hard lead pencil very lightly. Place the design over a light source to mark dark-colored fabrics, using a chalk pencil. Water-soluble pens are also available, but be sure to test for removability on a scrap before marking the whole quilt.

Some of the quilting may be done without marking the top at all. Outline quilting ($\frac{1}{4}$ " from seam around patches) or quilting "in the ditch" (right next to the seam on the side without the seam allowances) can be done "by eye." Other

straight lines may also be "marked" as you quilt by using a piece of masking tape which is pulled away after a line is quilted along its edge.

LINING

Make a quilt lining that is about 2" larger on each side than the quilt top. Some quilts are small enough to require a single piece for lining, but usually two or three lengths of the yard goods must be seamed together. Remove selvages from these lengths of fabric to avoid puckers; press seams open to avoid bulky layers.

Place the lining, wrong side up, on a flat surface. Spread the quilt batt over the lining, making sure that both stay smooth and even. Then place the quilt top, right side up, on top of the batting. Pin the three layers as necessary to hold them together while basting. Beginning in the center, baste all layers together in an "X," then in rows four to six inches apart. Also baste around edges. Now you are ready to quilt or tie.

QUILTING

Some quilters use a large frame; others use a quilting hoop; and some just quilt in their laps with no frame at all. Quilting is done in a short running stitch with a single strand of thread that goes through all three layers. Use a short needle (8 or 9 between) with about 18" of thread. Make a small knot in the thread, and take a first long stitch (about 1") through top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take straight, even stitches that are the same size on the top and bottom sides of the quilt. For tiny stitches, push



the needle with a thimble on your middle finger, and guide the fabric in front of the needle with the thumb of your hand above the quilt and thumb and index finger of your hand below the quilt. To end a line of quilting, take a tiny back-stitch, and then make another inch-long stitch through the top and batting only. Clip thread at surface of quilt. Remove basting stitches when you finish quilting.

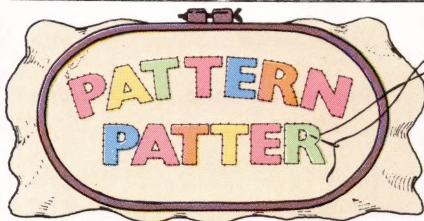
TYING

Line quilt top as described above, basting or not, as desired. To mark placement for ties, insert pins through all layers (top, batting, and lining) at each block center and corner, or at other logical places related to the design. Also pin around borders. Space pins not more than 6" apart. Thread a sharp, large-eyed needle with about two yards of three-ply orlon baby yarn or fingering yarn, and pull it up doubled. Don't knot it. Insert needle beside a pin marking placement for a tie, from either top or lining side (whichever side you want to have tails of knots). Remove pin. Take a stitch about $\frac{1}{4}$ " long through all layers, and bring needle back up near where it entered. Pull up yarn, leaving a 2" tail for a square knot. Tie knot and trim ends. Repeat at each pin. Remove basting, if any.

BINDING AND FINISHING

Trim quilt batt and lining even with quilt top. Leaving about 2" extra at each end, place a $1\frac{1}{2}$ " binding strip on one edge of quilt top, right sides together. Sew through all layers (binding, quilt top, batting, lining) with a $\frac{1}{4}$ " seam, beginning and ending at seam line. Repeat for other three sides of quilt. Fold binding to the back, tucking under $\frac{1}{4}$ ", and blind stitch it down along seam line. At corners, trim, tuck in ends, and stitch.

Be sure to rinse out any quilt marking that still shows. A nice finishing touch is to embroider your name, city, and date on the back of your quilt.



Dear Readers,

First of all, let us welcome all of our new subscribers who joined us as a result of our subscription contest. We're glad to have you in our family of readers, and we hope you will write to us if you have any comments or suggestions about our format or patterns. Whether you are a new subscriber or a long-time friend of QUILTMAKER, please notice the basic quilt-making instructions on these two pages. Even if you already know how to make a quilt, take a minute to read the boxed copy on page 4. This will tell you all you need to know about how to use QUILTMAKER's patterns.

Our subscription contest resulted in 156 winners who received SCRAP QUILTS books, fabrics, or posters. The grand prizewinner, Sharyn Craig of San Diego, California, won the Victoria's Log Cabin quilt from the cover of our spring/summer '86 issue of QUILTMAKER. Sharyn sent in 56 new subscriptions to win the contest. Congratulations, Sharyn!

Congratulations also to four winners in our ongoing QUILTMAKER design contest (details on page 37). Shelda Cranston, Joyce Mottern, Blandell Smith, and Deborah Smith each win \$50 for their designs in this issue.

Including the four contest-winning designs, this issue features fourteen complete patterns. Overall, the quilts in this issue are pretty easy to make. Eight are rated two spools in our pattern key (page 3). Four are one-spool patterns; one is one-and-one-half spools; and only one is a three-spooler.

Four of the patterns in this issue are special variations of traditional favorites: Garden Wedding has a Double Wedding Ring look—without curves. Fine Feathered Star adds an appliqued border to an old-time pieced pattern. Southern Comforter resembles a Log Cabin. And Heavenly Nine Patch pairs 9- and 4-patch units for a spectacular, yet simple, effect.

Ten of the patterns are for bed-size quilts; five are for wall quilts or throws. Two of the designs are presented in both wall- and bed-quilt sizes. Of course, you can add or subtract blocks to make any of the quilts whatever size you choose.

Also feel free to change the colors. When we designed the quilts, we played with many different color combinations, which you might like to try. Fan Fair is quaint and lovely like a Dresden Plate in scrap prints instead of solids. Garden Wedding is pretty in multicolored scraps. French Braid is equally pretty in colors from the opposite end of the rainbow, with red, orange, and yellow instead of red, purple, and blue. Southern Comforter looks great in green and gold or blue and beige. Stars 'n' Strips is at-

tractive in three shades of any color you like.

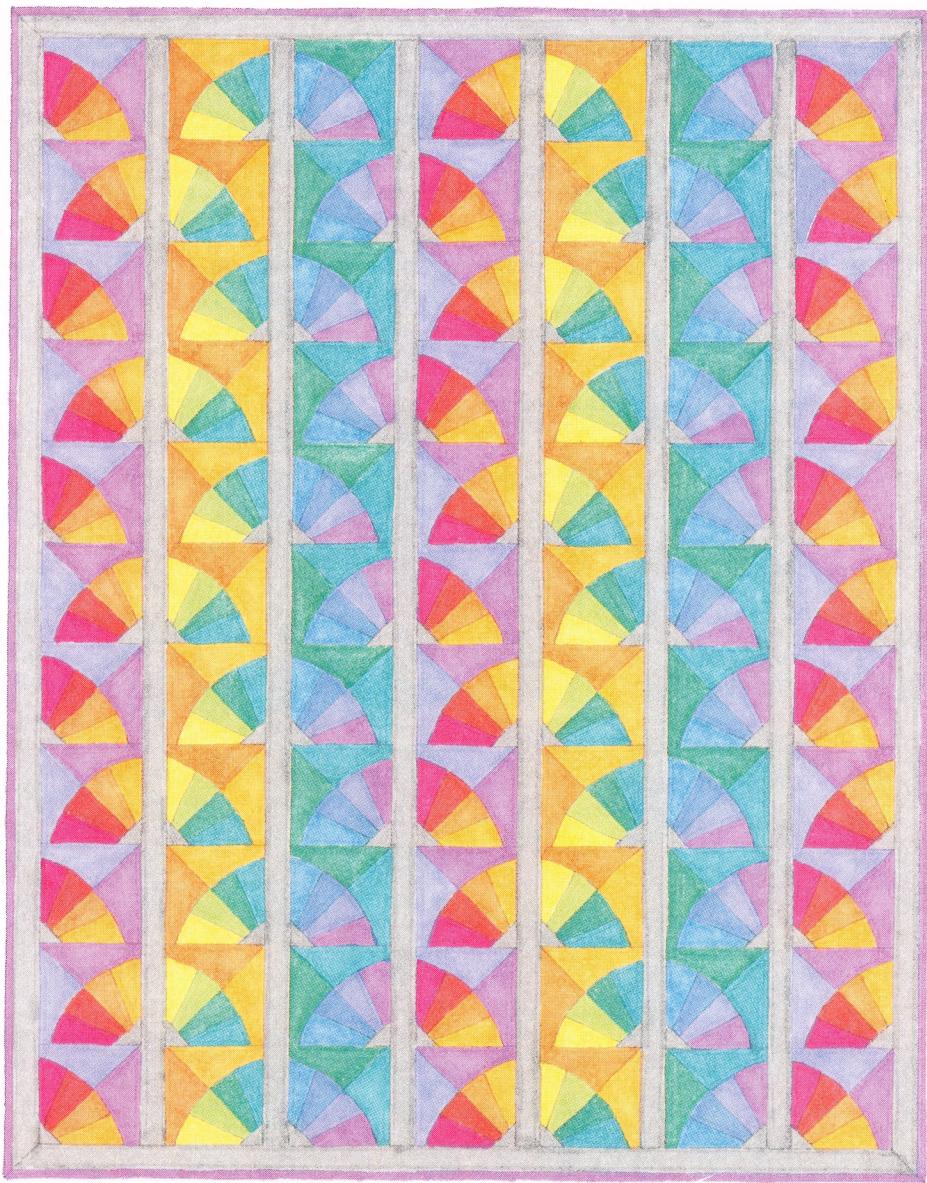
Nine of the patterns in this issue have quilting motifs designed especially for them. Our cover quilt, Fine Feathered Star, has Feather Circle quilting that has been adapted to fit its spaces perfectly. Notice how the quarter-circles in the pink squares surrounding the star form a scalloped ring. The complete Feather Circle in the octagon adds a finishing touch to the Country Morning quilt as well as to Fine Feathered Star. Fanciful is a simple quilting motif that adds grace to the simple shapes of Fan Fair. Scotch Thistle fills the larger patches of the Scottish Heather quilt, adding interest and playing up the Highlands theme. Pocketful of Posies completes the Ring Around the Roses quilts with a touch of charm. Summer Bouquet is perfect for Garden Wedding or Stars 'n' Strips. It fits the square patch in Scrap Happy, as well. And the Jaunty Jump-Ups pattern in Scrap Happy can be used in Garden Wedding or Stars 'n' Strips, or any other 6" square, for that matter. While these motifs were designed just for the quilts in this issue, you can use them for other quilting projects, as well.

Our special feature this time is a discussion of some shortcuts that can save you time and make your machine piecing more accurate and enjoyable. Even with the shortcuts, we figure you've got enough great new patterns here to keep you busy until the next issue arrives.

THE EDITORS

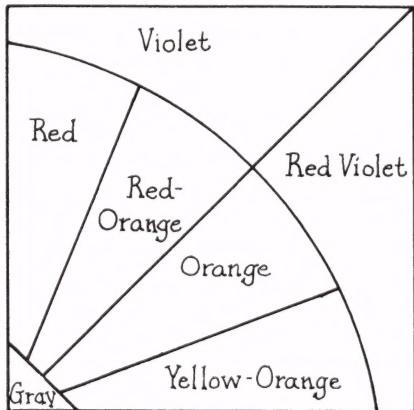
FAN FAIR

WITH FANCIFUL QUILTING

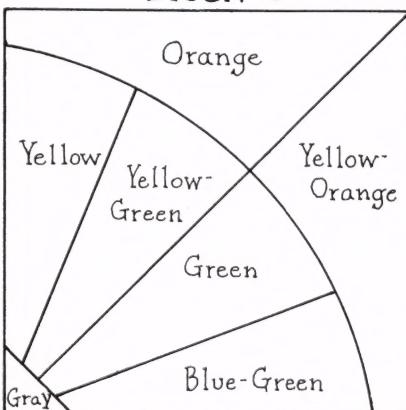


Here's one of the easiest fan quilts you can make—and one of the prettiest, too, with its rainbow of brilliant colors. The curve is gentle enough for machine piecing without much trouble. Make it in solids for a crisp, contemporary look, or make it in scrap prints for a quaint, traditional feeling. Either way, we're fairly certain this quilt will make your fans rave.

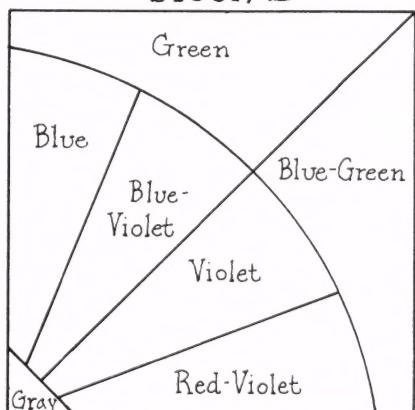
Block X



Block Y



Block Z



BLOCK SIZE: 8"

QUILT SIZE: 72" x 92"

Twin/Double Coverlet

QUILT REQUIREMENTS:

33 X Blocks, 22 Y Blocks,

22 Z Blocks

YARDAGE: (44" fabric)

Gray Solid 2 $\frac{3}{4}$ yds.

2 border strips★ 2 $\frac{1}{2}$ " x 94 $\frac{1}{2}$ "

2 border strips★ 2 $\frac{1}{2}$ " x 74 $\frac{1}{2}$ "

6 sashing strips★ 2 $\frac{1}{2}$ " x 88 $\frac{1}{2}$ "

77 D

Red Solid 5/8 yd.

33 A

Red-Orange Solid 1/2 yd.

33 B

Orange Solid 1 $\frac{1}{8}$ yds.

33 Br, 22 C

Yellow-Orange Solid ... 1 $\frac{1}{8}$ yds.

33 Ar, 22 Cr

Yellow Solid 3/8 yd.

22 A

Yellow-Green Solid ... 3/8 yd.

22 B

Green Solid 1 yd.

22 Br, 22 C

Blue-Green Solid 1 yd.

22 Ar, 22 Cr

Blue Solid 3/8 yd.

22 A

Blue-Violet Solid 3/8 yd.

22 B

Violet Solid 1 $\frac{1}{4}$ yds.

22 Br, 33 C

Red-Violet Solid 1 $\frac{7}{8}$ yds.

binding 9 $\frac{3}{4}$ yds. x 1 $\frac{1}{2}$ "; 22 Ar, 33 Cr

Lining 5 $\frac{1}{2}$ yds.

Batting 76" x 96"

TECHNIQUES: machine or hand piecing, hand quilting.

★/☆ See the boxed copy on page 4. ►

ASSEMBLY

① Choose fabric colors that are evenly spaced around the color wheel. Referring to block drawings and piecing diagram, make 33 X blocks, 22 Y blocks, and 22 Z blocks.

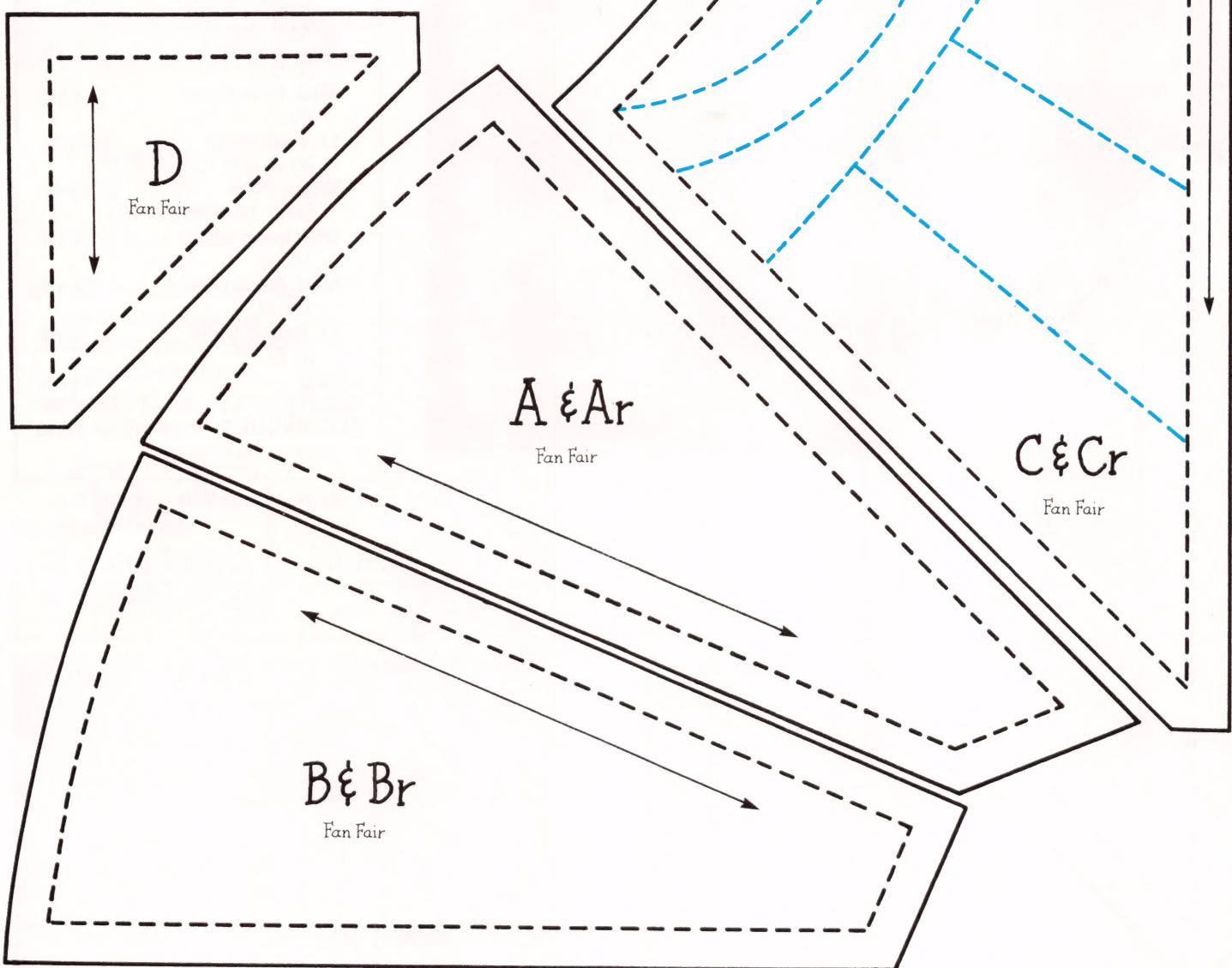
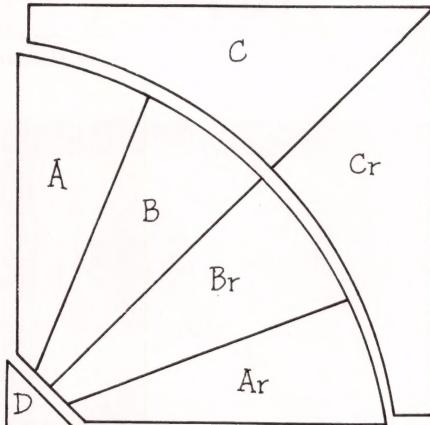
② Each vertical row is made from eleven identical blocks turned so that the base of the fan is alternately in the lower left corner and the lower right corner. Even- and odd-numbered rows start with fans facing opposite directions. Referring to the color quilt drawing to see which way to turn the blocks, join eleven X blocks for rows 1, 4, and 7; eleven Y blocks for rows 2 and 5; and eleven Z blocks for rows 3 and 6.

③ Join block rows in numerical order with sashing strips between rows.

④ Add borders, mitering corners and trimming excess from seam allowances.

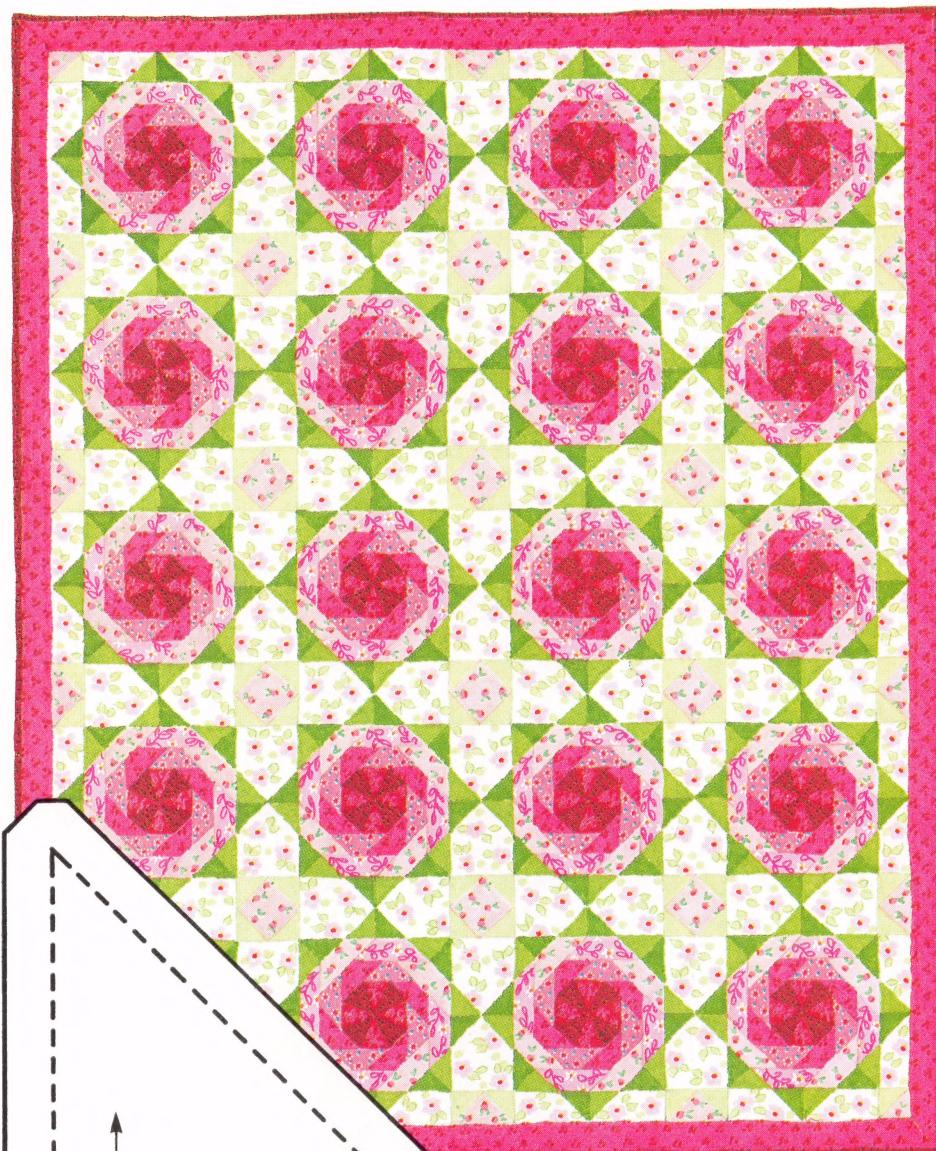
⑤ Mark quilting given in C and Cr patches. Quilt as marked. Outline quilt remaining patches. Quilt $\frac{1}{4}$ " from seam lines of sashes and borders. Bind in red-violet to finish.

Piecing, Blocks X, Y&Z

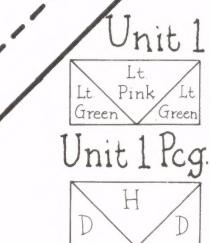


RING AROUND THE ROSES

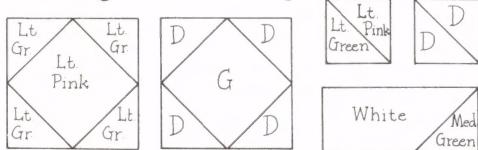
WITH POCKETFUL OF POSIES QUILTING



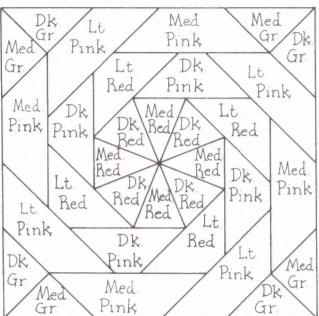
Ring Around
the
Roses



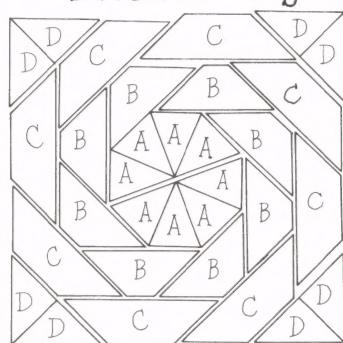
Setting Square/Pcg. Unit 3/Pcg.



Block



Block Piecing



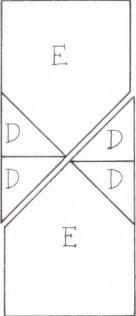
Unit 2

Unit 2 Piecing



Sash

Sash Pcg.



Shelda Cranston wins \$50 for this beautiful design. Choose the bed size or wall quilt—we give yardage and instructions for both.

BLOCK SIZE: 12"

QUILT SIZE: 73" x 90"

Twin/Double Coverlet

QUILT REQUIREMENTS:

20 Blocks set 4 x 5

EACH BLOCK REQUIRES:

dark red, 4 A; medium red, 4 A;

light red, 4 B; dark pink, 4 B;

medium pink, 4 C; light pink, 4 C;

dark green, 4 D; medium green, 4 D

YARDAGE: (44" fabric)

Dk. Red Print 1 yd.

binding 9½ yds. x 1½"; 80 A

Med. Red Print ½ yd.

80 A

Lt. Red Print 2¾ yds.

2 border strips★ 3" x 92½"

2 border strips★ 3" x 75½"

80 B

Dk. Pink Print ¾ yd.

80 B

Med. Pink Print 1 yd.

80 C

Lt. Pink Print 1¾ yds.

80 C, 4 D, 12 G, 14 H

White Print 2½ yds.

62 E, 18 F, 18 Fr

Dk. Green Solid ¾ yd.

160 D

Med. Green Solid ¾ yd.

160 D

Lt. Green Solid ½ yd.

80 D

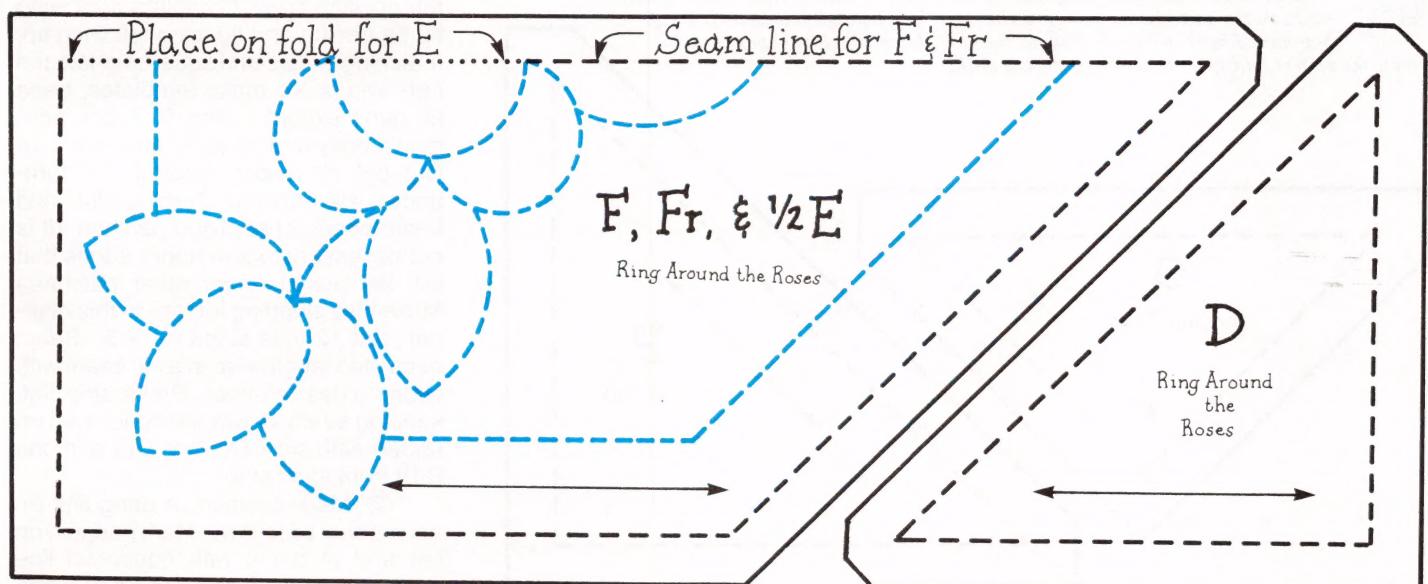
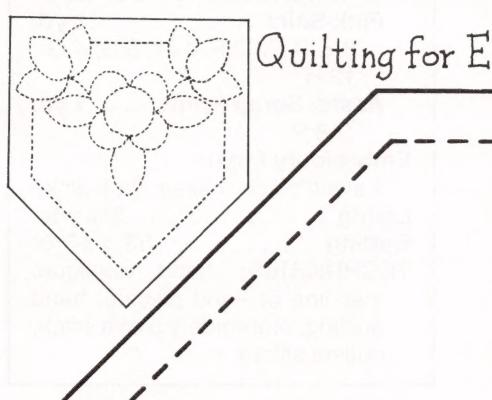
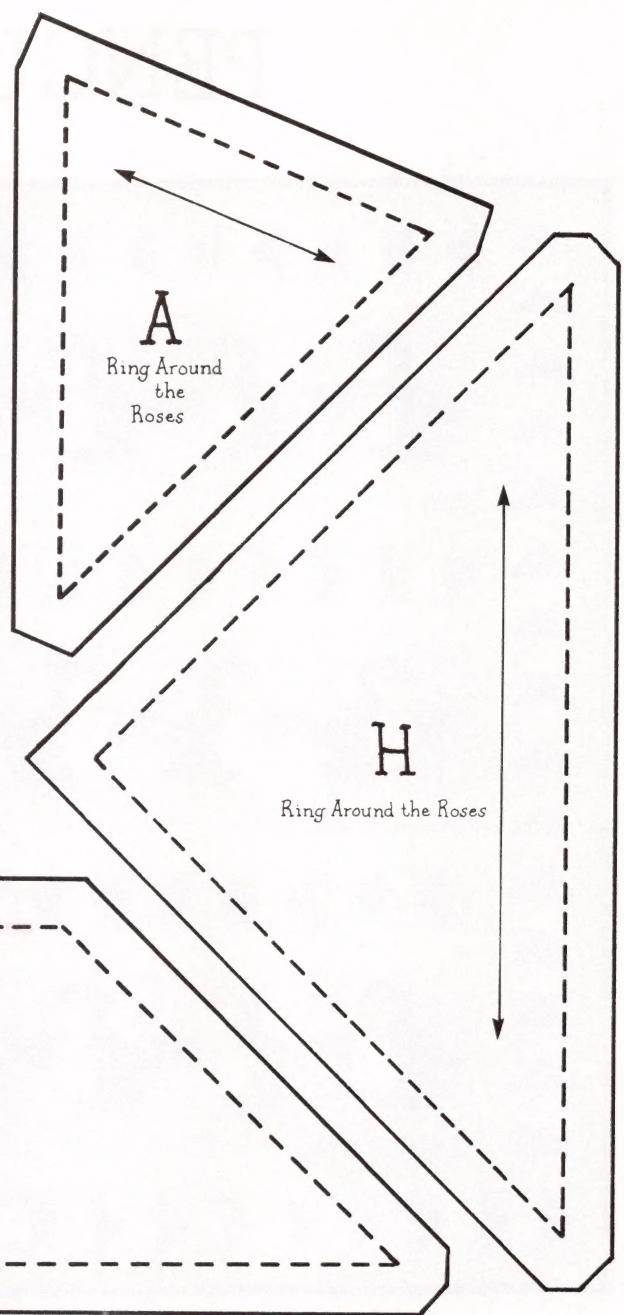
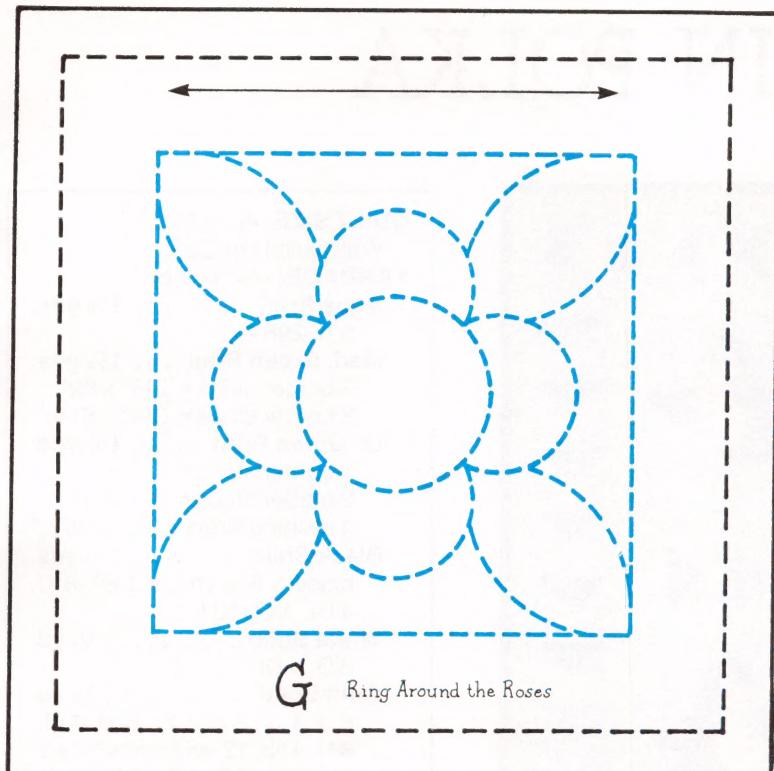
Lining 5¾ yds.

Batting 77" x 94"

TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

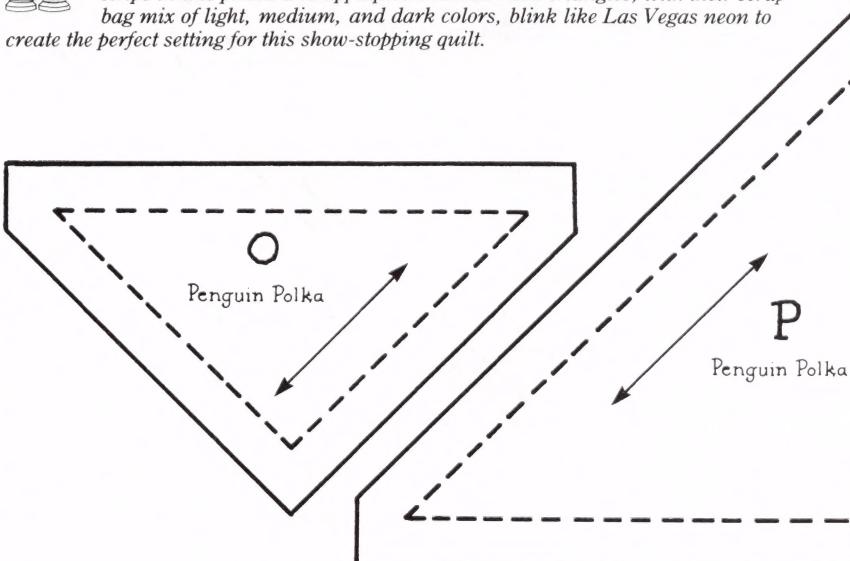
continued on page 36



PENGUIN POLKA



Chorus lines of adorable penguins parade between rows of Wild Goose Chase strips in this pieced and appliqued charmer. The triangles, with their scrapbag mix of light, medium, and dark colors, blink like Las Vegas neon to create the perfect setting for this show-stopping quilt.



QUILT SIZE: 49" x 59½"

Wall Quilt/Nap Quilt

YARDAGE: (44" fabric)

Aqua Print 1¾ yds.

3 A, 296 O

Med. Green Print 1⅓ yds.

2 border strips★ 2¼" x 62"

2 border strips★ 2¼" x 51½"

Lt. Green Print 1½ yds.

2 border strips★ 2¼" x 51½"

2 border strips★ 2¼" x 41"

4 sashing strips★ 2¼" x 35½"

Black Solid 1¼ yds.

binding 6½ yds. x 1½"; 8 C,
4 Cr, 12 L, 12 lr

White Solid ¼ yd.

8 D, 4 Dr

Gold Solid ¼ yd.

8 J, 4 Jr, 8 K, 4 Kr, 8 M, 4 Mr,

8 N, 4 Nr, 12 bias strips ¾" x 3"

(to make 8 B, 4 Br, 8 L, 4 Lr)

Pink Solid ⅛ yd.

8 E, 4 Er, 8 F, 4 Fr, 8 G, 4 Gr,
12 H

Asstd. Scrap Prints 1 yd.

148 P

Embroidery Floss

1 skein black, 1 skein dark pink

Lining 3½ yds.

Battling 53" x 63½"

TECHNIQUES: hand applique,
machine or hand piecing, hand
quilting, embroidery (satin stitch,
outline stitch).

★ See the boxed copy on page 4.

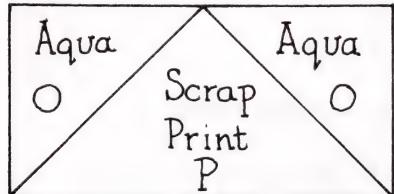
ASSEMBLY

① Trace the complete penguin, including the horizontal base line, for the position copy. Complete right wing tip by tracing and flopping left wing tip, matching circles and squares of left and right wings. To make templates, trace all parts except L and B. Trace penguin's body and head in one piece (C). Cut out all pieces, adding ¾" turn-under allowances. Turn under and baste edges of applique patches. (It is not necessary to turn under edges that will be tucked under other patches.) Make bias striping for legs in this manner: Cut 12 bias strips ¾" x 3". Seam each strip lengthwise in a ½" seam with wrong sides together. Press strip flat, keeping seam allowance concealed on underneath side. Cut one L/Lr and one B/Br from each strip.

② Mark position of penguins on aqua panel as follows: Mark penguin on left end of panel with horizontal line even with seam line at bottom of A and

continued on page 38

Unit 1



Add $\frac{1}{4}$ " seam allowances to A.

I

C&Cr

(c)

(D)

KEKr

J & Jr

E

F
F

H & Gr

1

D&Dr

Penguin Polka

Ir

Satin Stitch

L
E
Lr

B
E
Br

MEMO

N&Nr

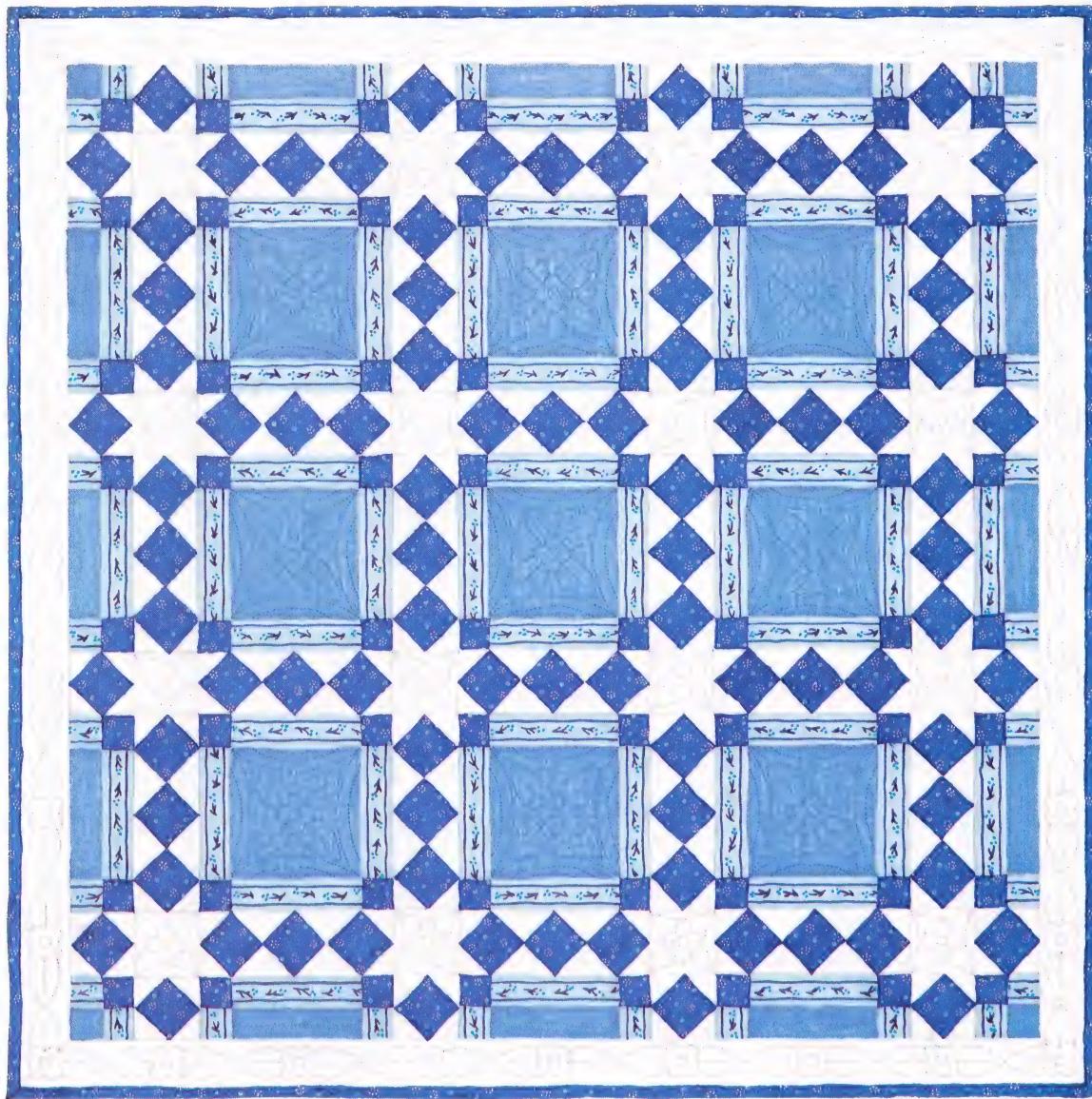
Fig. 1. Making the Bias Strips



Horizontal Base Line

STARS 'N' STRIPS

WITH SUMMER BOUQUET QUILTING



The grand, old Variable Star is updated with squares and strips to make this high-flying quilt. It is the perfect quilt for showing off your fine quilting stitches. Use the Summer Bouquet quilting pattern shown, or use the Jaunty Jump-Ups quilting pattern on page 23, which is also a perfect fit here. (Use the complete Jaunty Jump-Ups motif for the large squares and just the four buds for the smaller squares.) Complete yardage and directions are given for the Stars 'n' Strips quilt in a wall quilt or throw size and a double or queen coverlet size. Don't you know someone who would love to have a striking quilt like this?



B

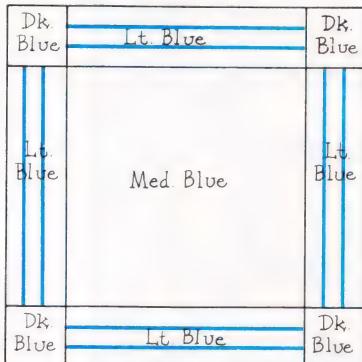
Stars 'n' Strips

BLOCK SIZE: 9"
QUILT SIZE: 49½" x 49½"
 Wall Quilt
QUILT REQUIREMENTS:
 9 V Blocks, 24 W Blocks,
 12 X Blocks, 16 Y Blocks,
 4 Z Blocks
YARDAGE: (44" fabric)
Dk. Blue Print 1¾ yd.
 binding 6 yds. x 1½"; 4 A,
 64 A, 88 D
Med. Blue Solid ½ yd.
 12 B, 9 C
Lt. Blue Stripe ¾ yd.
 32 A, 48 B
White Solid 1½ yds.
 4 border strips★ 2¾" x 52"
 96 E, 160 F, 16 G
Lining 3½ yds.
Batting 53½" x 53½"
TECHNIQUES: machine or hand
 piecing, hand quilting.

* See the boxed copy on page 4.

continued on page 44

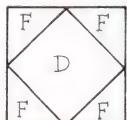
Block V



Block Y Patterns A, E & F
 are on page 15.



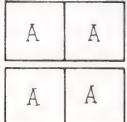
Y Piecing



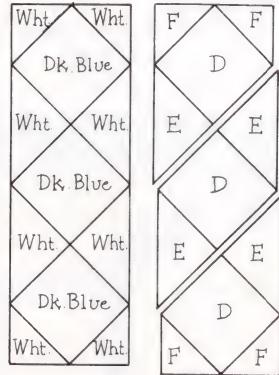
Block Z



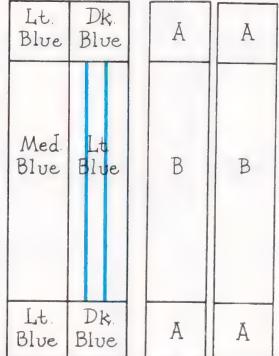
Z Piecing



Block W/Piecing

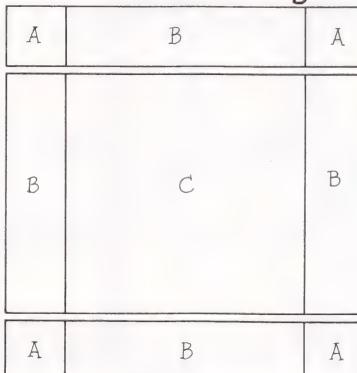


Block X/Piecing

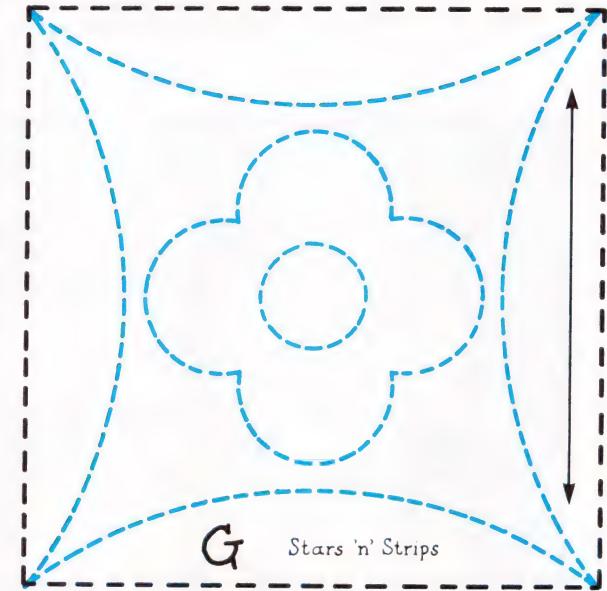


Blue lines
 in figures
 indicate
 direction
 of stripes

Block V Piecing



D
 Stars 'n' Strips
 and
 Garden Wedding



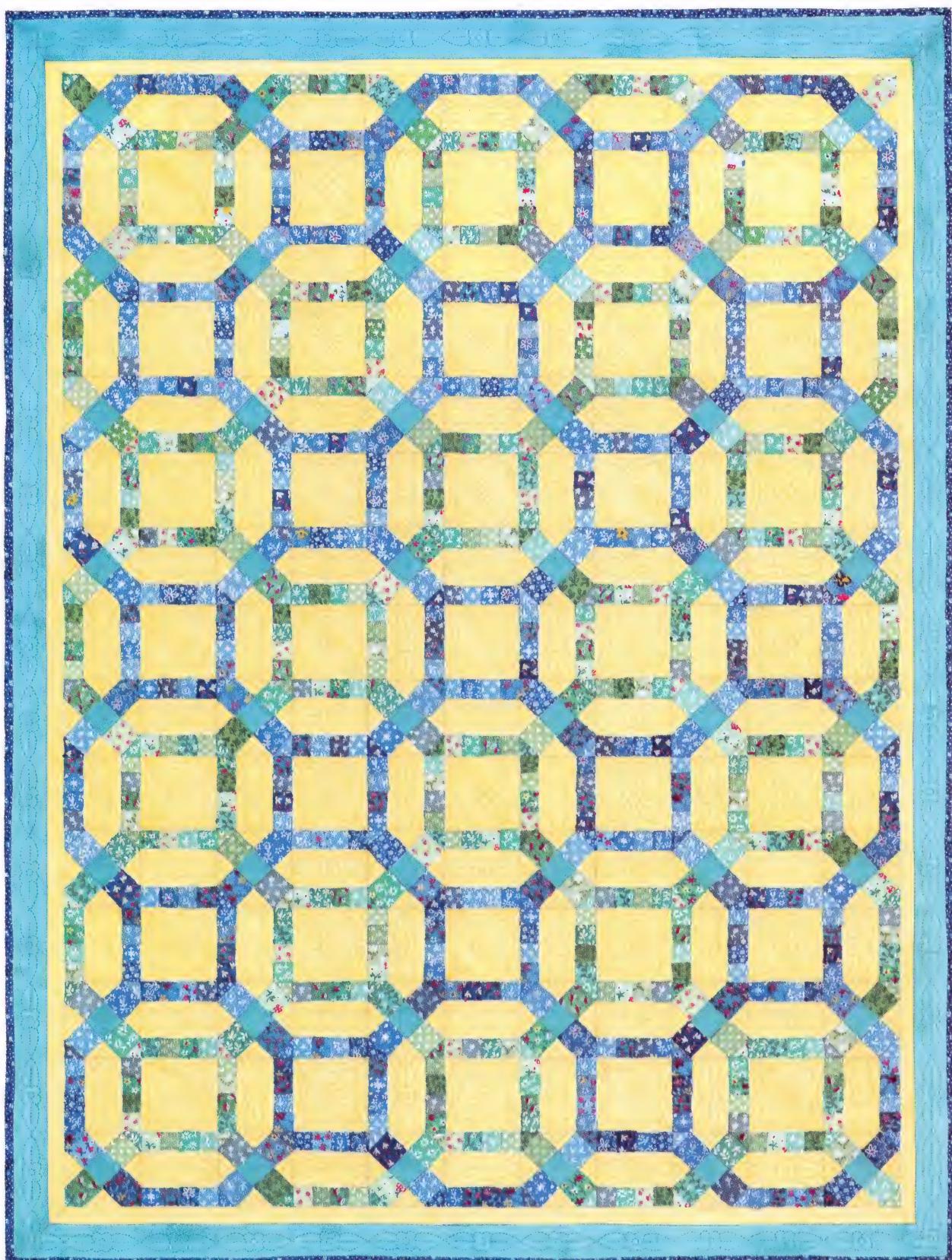
1/2 C

Stars 'n' Strips
 and
 Garden Wedding

Place on fold for C ↗

GARDEN WEDDING

WITH SUMMER BOUQUET QUILTING



 This serenely simple quilt takes all the fussy curves out of the Double Wedding Ring pattern, but it still gives the appearance of forming interlocking circles. The blocks are among the easiest you'll find anywhere. Use multicolored scraps placed randomly, or use carefully sorted scraps in blues and greens to accentuate the rings as we have done here. Some of the larger floral prints so popular today would work into the scrap mix nicely and tie in with the Summer Bouquet quilting pattern, as well.

BLOCK SIZE: 6"

QUILT SIZE: 74" x 98"

Twin/Double Coverlet

QUILT REQUIRE:

48 Y Blocks, 82 Z Blocks

EACH Y BLOCK REQUIRES:

light yellow, 4 E; blue-green, 1 D;
blue scraps, 2 D & 2 F; green
scraps, 2 D & 2 F

EACH Z BLOCK REQUIRES:

light yellow, 1 B; blue scraps,
4 A; green scraps, 4 A

YARDAGE: (44" fabric)

Lt. Yellow Solid 3 $\frac{3}{8}$ yds.

2 border strips ★ 2" x 95 $\frac{1}{2}$ "

2 border strips ★ 2" x 71 $\frac{1}{2}$ "

82 B, 35 C, 192 E

Blue-Green Solid 2 $\frac{5}{8}$ yds.

2 border strips ★ 3" x 100 $\frac{1}{2}$ "

2 border strips ★ 3" x 76 $\frac{1}{2}$ "

48 D

Blue Print 3/4 yd.

binding 10 yds. x 1 $\frac{1}{2}$ "

Blue Print Scraps 1 $\frac{1}{8}$ yds.

328 A, 96 D, 96 F

Green Print Scraps 1 $\frac{1}{8}$ yds.

328 A, 96 D, 96 F

Lining 5 $\frac{7}{8}$ yds.

Batting 78" x 102"

TECHNIQUES: machine or hand
piecing, hand quilting.

★ See the boxed copy on page 4.

ASSEMBLY

① Referring to block drawings
and piecing diagrams, make 48 Y
blocks and 82 Z blocks.

② Join six Y blocks alternately
with five Z blocks to form a row, refer-
ring to color quilt drawing to see which
way to turn blocks. Repeat to make
eight rows like this.

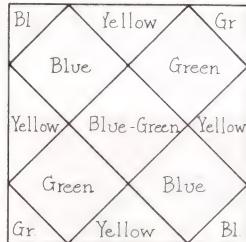
③ Again referring to color quilt
drawing, join six Z blocks alternately
with five yellow C's to make a row. Make
four rows like this with blue on the ends
and three rows with green on the ends.

④ Join rows, as shown in the
color quilt drawing.

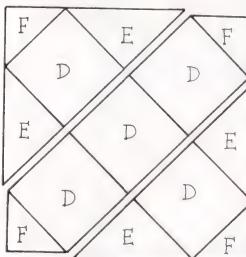
⑤ Sew a short yellow strip to a
short blue-green strip, matching cen-
ters. Sew to top of quilt with blue-green
on outside. Repeat for bottom of quilt.
Join a long yellow strip to a long blue-
green strip, matching centers; sew to
side of quilt. Repeat for other side. Miter
corners, trimming excess from seams.

⑥ Mark quilting motifs given in B,
C, and E patches. Mark a flower and
leaves from B centered in border
alongside each block. For border cor-
ners, mark flower over center of miter,
and mark two partial leaves (these are
tucked under the flower more than other
leaves). Quilt as marked; quilt "in the
ditch" around A, B, C, E, and F patches;
outline quilt D's. Bind to finish.

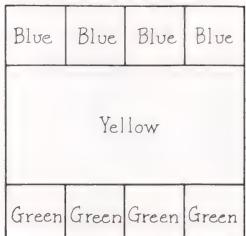
Block Y



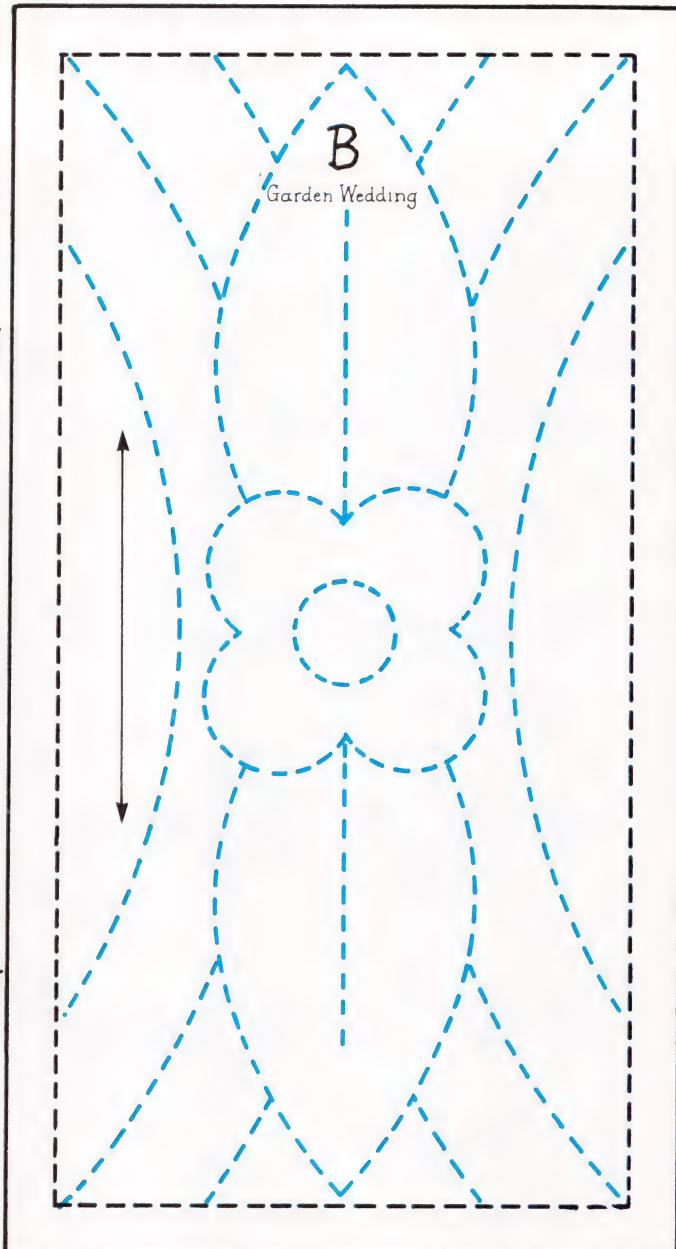
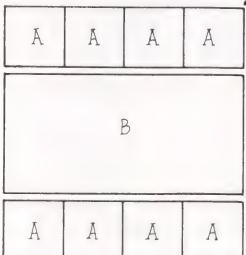
Block Y Piecing



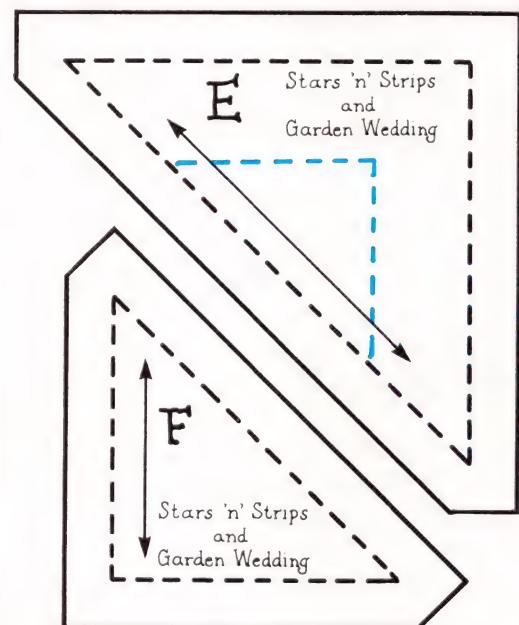
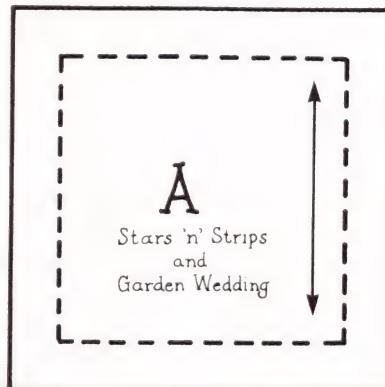
Block Z



Block Z Piecing



Patterns C & D are on
page 13.



TUMBLING STARS



 Deborah Smith wins \$50 for her stunning original design of stars within stars. The quilt looks complex, but you won't have to do any sewing acrobatics to get your stars to tumble like these. The trick is in the block coloring. The use of striped fabric and a large, rich paisley add the graphic excitement and movement, and the change of colors from the center blocks to the edge blocks creates the bordered, almost medallion-like effect. This kind of creative color planning is often a good way to add pizzazz to a simple design.

BLOCK SIZE: 16"

QUILT SIZE: 72" x 88"

Twin/Double Coverlet

QUILT REQUIREMENTS:

12 X Blocks, 14 Y Blocks,
4 Z Blocks

YARDAGE: (44" fabric)

Dk. Blue-Green Print . . . 1 1/4 yds.

14 D, 18 F, 18 Fr

Med. Blue-Green Solid . . . 1/2 yd.

80 C

Dk. Green Print . . . 1 1/2 yds.

48 D

Lt. Green Print . . . 1 1/2 yds.

80 A

Dk. Orange Solid . . . 1 1/8 yds.

binding 9 1/2 yds. x 1 1/2"; 80 C

Lt. Orange Stripe . . . 2 5/8 yds.

2 border strips★ 4 1/2" x 90 1/2"

2 border strips★ 4 1/2" x 74 1/2"

80 E, 80 Er

Yellow Solid . . . 1 1/4 yds.

80 B, 80 Br

Lining 5 1/4 yds.

Batting 76" x 92"

TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

ASSEMBLY

① Referring to block drawings and piecing diagrams, make 12 X blocks, 14 Y blocks, and 4 Z blocks.

② Join three X blocks to make a row. Repeat to make four rows like this. Join rows for quilt center.

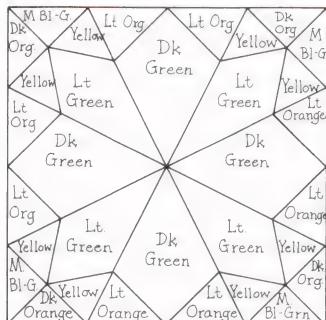
③ Referring to color quilt drawing, join four Y blocks end to end, all facing the same direction. Sew to side of quilt. Repeat for opposite side.

④ Similarly join three Y blocks. Sew a Z block to each end. (The blue-green F's and Fr's should border three sides of the strip.) Sew to top of quilt. Repeat for bottom of quilt.

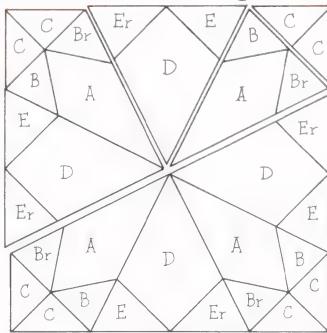
⑤ Add orange striped borders, mitering corners and trimming excess from seam allowances.

⑥ Outline quilt; bind to finish.

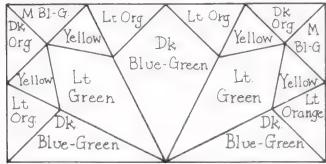
Block X



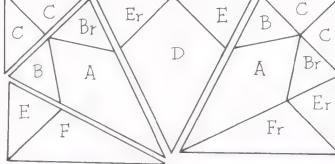
X Piecing



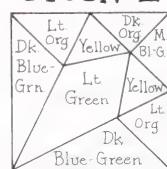
Block Y



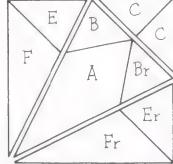
Y Piecing

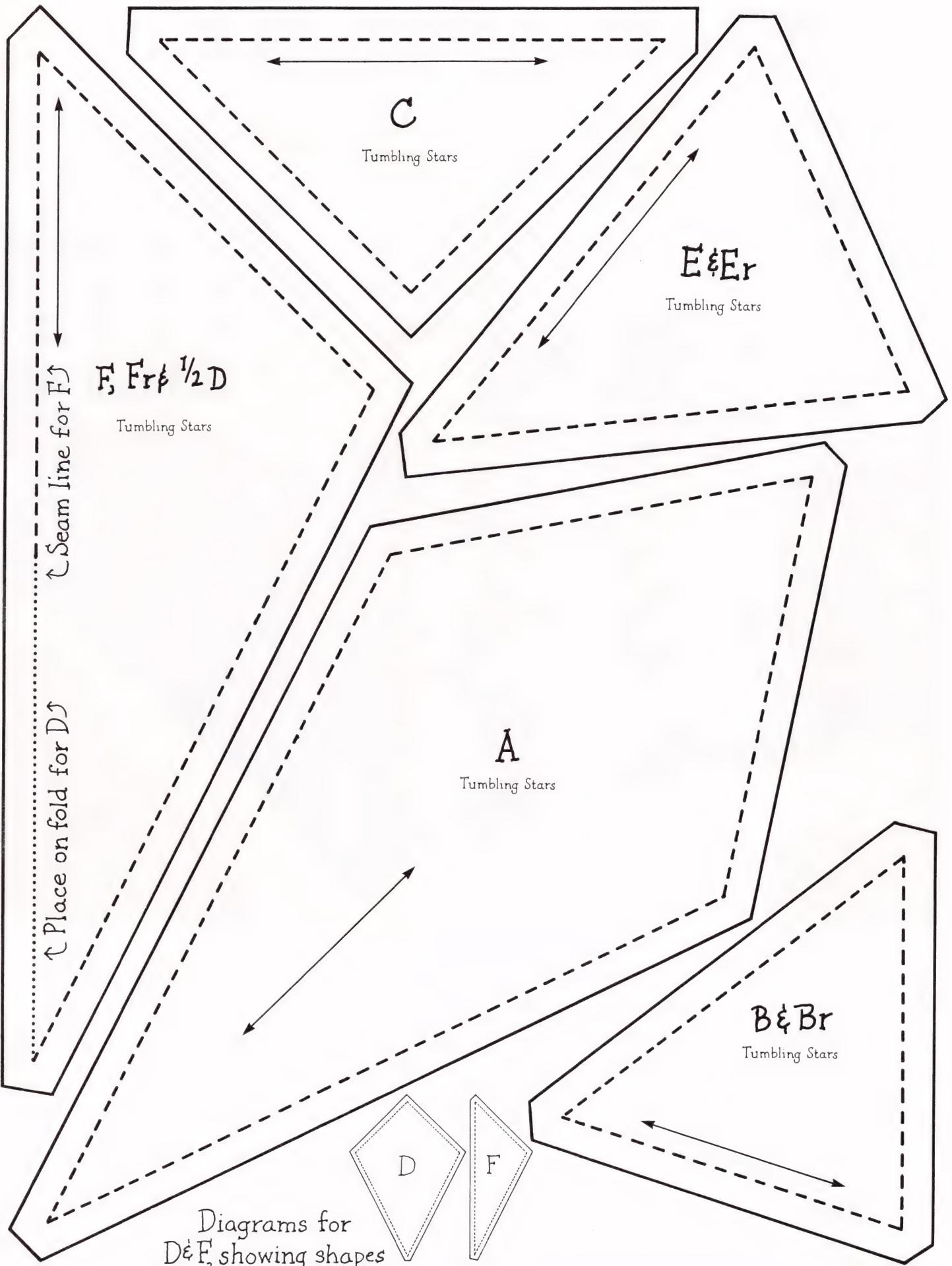


Block Z



Z Piecing





HEAVENLY NINE-PATCH

WITH SUN & STARS QUILTING

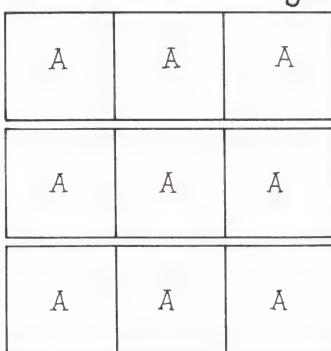


Joyce Mottern wins \$50 for this lovely variation of a Nine-Patch. You can make this quilt on the sewing machine in very little time—and using scraps you'll save money, too. This pattern will have you in "quilt heaven," and the person you make it for will think you're an angel.

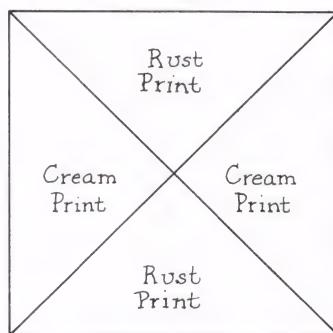
Block Y

Blue Print Scrap	Light Print Scrap	Blue Print Scrap
Light Print Scrap	Blue Print Scrap	Light Print Scrap
Blue Print Scrap	Light Print Scrap	Blue Print Scrap

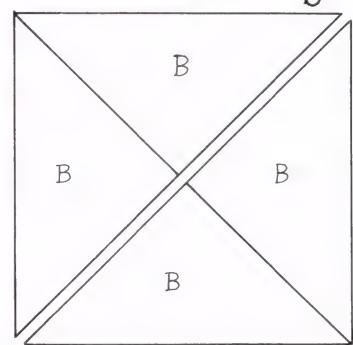
Block Y Piecing



Block Z



Block Z Piecing



BLOCK SIZE: 7½"

QUILT SIZE: 87½" x 102½"

Double/Queen Coverlet

QUILT REQUIRES:

72 Y Blocks, 71 Z Blocks

EACH Y BLOCK REQUIRES:

blue print scrap, 5 A; light print scrap, 4 A

EACH Z BLOCK REQUIRES:

cream print, 2 B; rust print, 2 B

YARDAGE: (44" fabric)

Cream Print 2½ yds.

142 B

Rust Print 2½ yds.

binding 11 yds. x 1½"; 142 B

Blue Print 3 yds.

2 border strips★ 3" x 105"

2 border strips★ 3" x 90"

Blue Print Scraps ... 2½ yds.

360 A

Light Print Scraps ... 2¼ yds.

288 A

Lining 7½ yds.

Batting 92" x 107"

TECHNIQUES: machine or hand

piecing, hand or machine quilting or tying.

* See the boxed copy on page 4.

ASSEMBLY

① Referring to block drawings and piecing diagrams, make 72 Y blocks and 71 Z blocks.

② Join six Y blocks alternately with five Z blocks to make a row. Make seven rows of this type.

③ Join six Z blocks alternately with five Y blocks to make a row. Make six rows of this type.

④ Join rows, alternating types.

continued on page 44

Patterns D&F are for
Scottish Heather on
page 20.

D

Scottish Heather

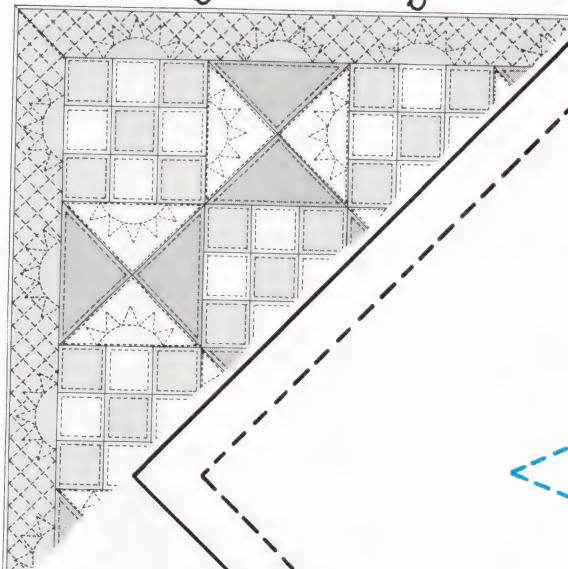
A

Heavenly Nine-Patch

B

Heavenly Nine-Patch

Fig. 1, Quilting



F

Scottish Heather

SCOTTISH HEATHER

WITH SCOTCH THISTLE QUILTING



Highland heather colors and a pattern reminiscent of Argyle plaid give this design a distinctly Scottish flavor. Although it might seem complex, the quilt is a cinch to piece. (Take a look at the block and quilt diagrams on this page to see just how easy the construction is.) Lovely Scotch Thistle quilting adds the finishing touch to this Highland beauty. Why not give it a fling?

BLOCK SIZE: 6"

QUILT SIZE: 57" x 69^{5/8}"

Wall Quilt/Throw

QUILT REQUIRE:

15 W Blocks, 16 X Blocks,
40 Y Blocks, 40 Z Blocks

YARDAGE: (44" fabric)

Med. Purple Print . . . 2^{1/8} yds.

2 border strips★ 3^{1/2}" x 72^{1/8}"

2 border strips★ 3^{1/2}" x 59^{1/2}"

40 C, 40 Cr

Lt. Purple Print 1/2 yd.

30 B, 12 D

Dk. Green Solid . . . 1^{3/8} yds.

binding 7^{1/2} yds. x 1^{1/2}"; 14 E,

4 F, 18 G

Med. Green Print . . . 7/8 yd.

40 C, 40 Cr

Lt. Green Print . . . 5/8 yd.

32 B, 20 D

Cream Solid 1 yd.

62 A

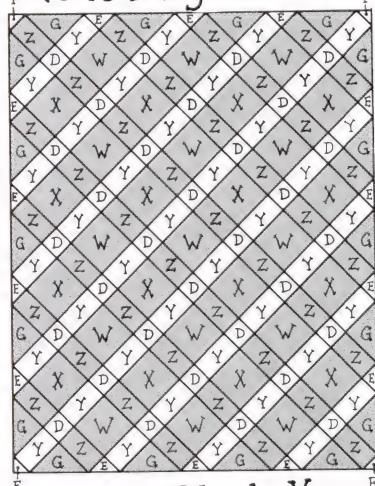
Lining 3^{1/2} yds.

Batting 61" x 74"

TECHNIQUES: machine or hand piecing, hand quilting.

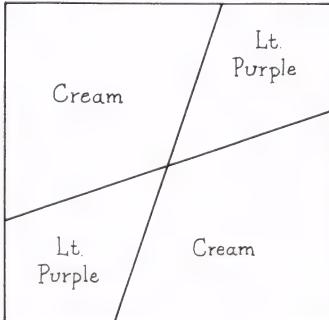
★ See the boxed copy on page 4.
continued on page 39

Quilt Diagram

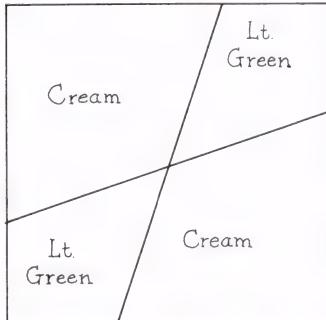


Block Y

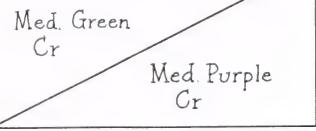
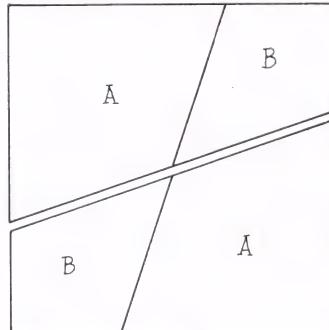
Block W



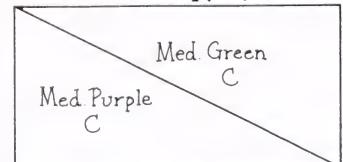
Block X

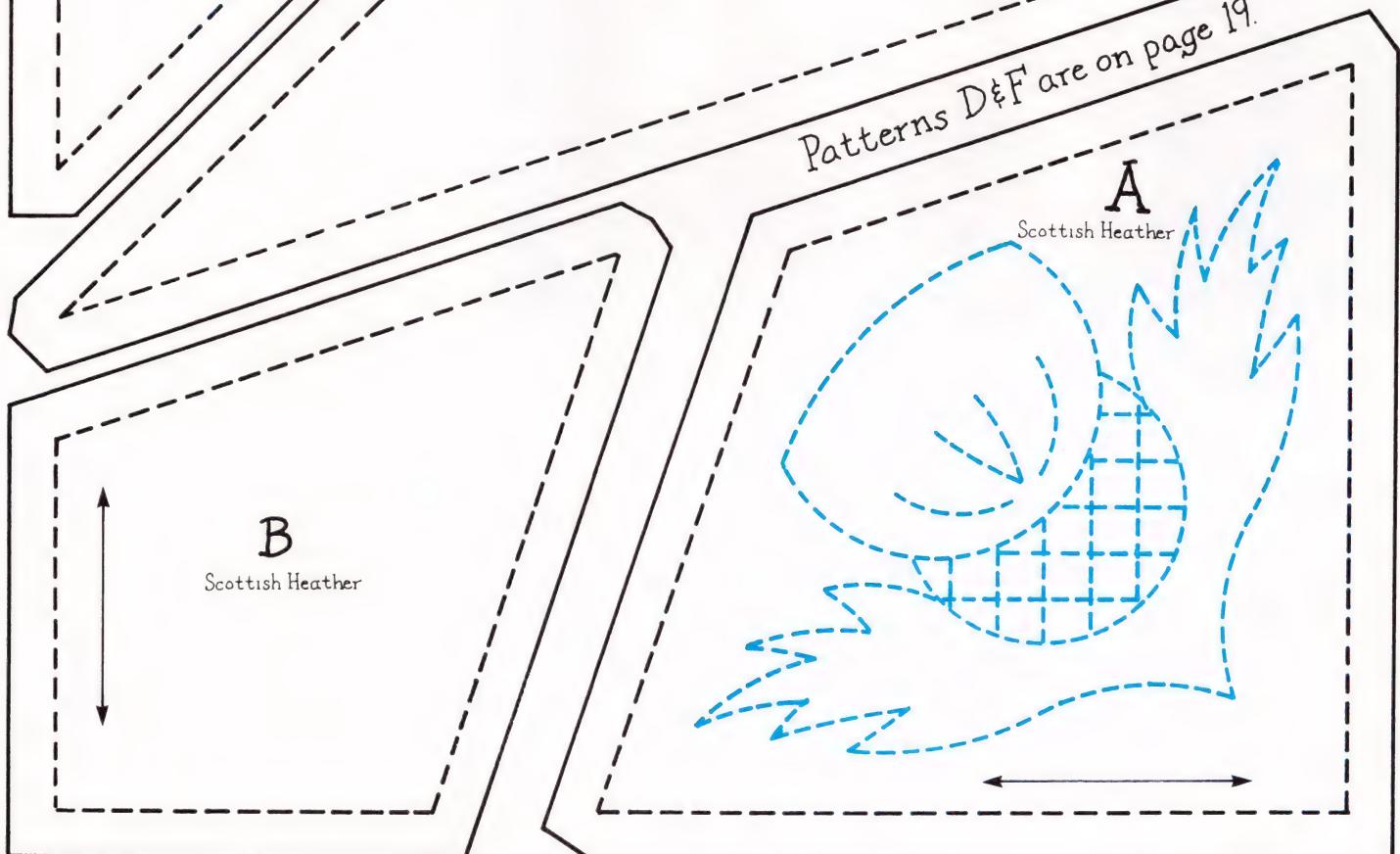
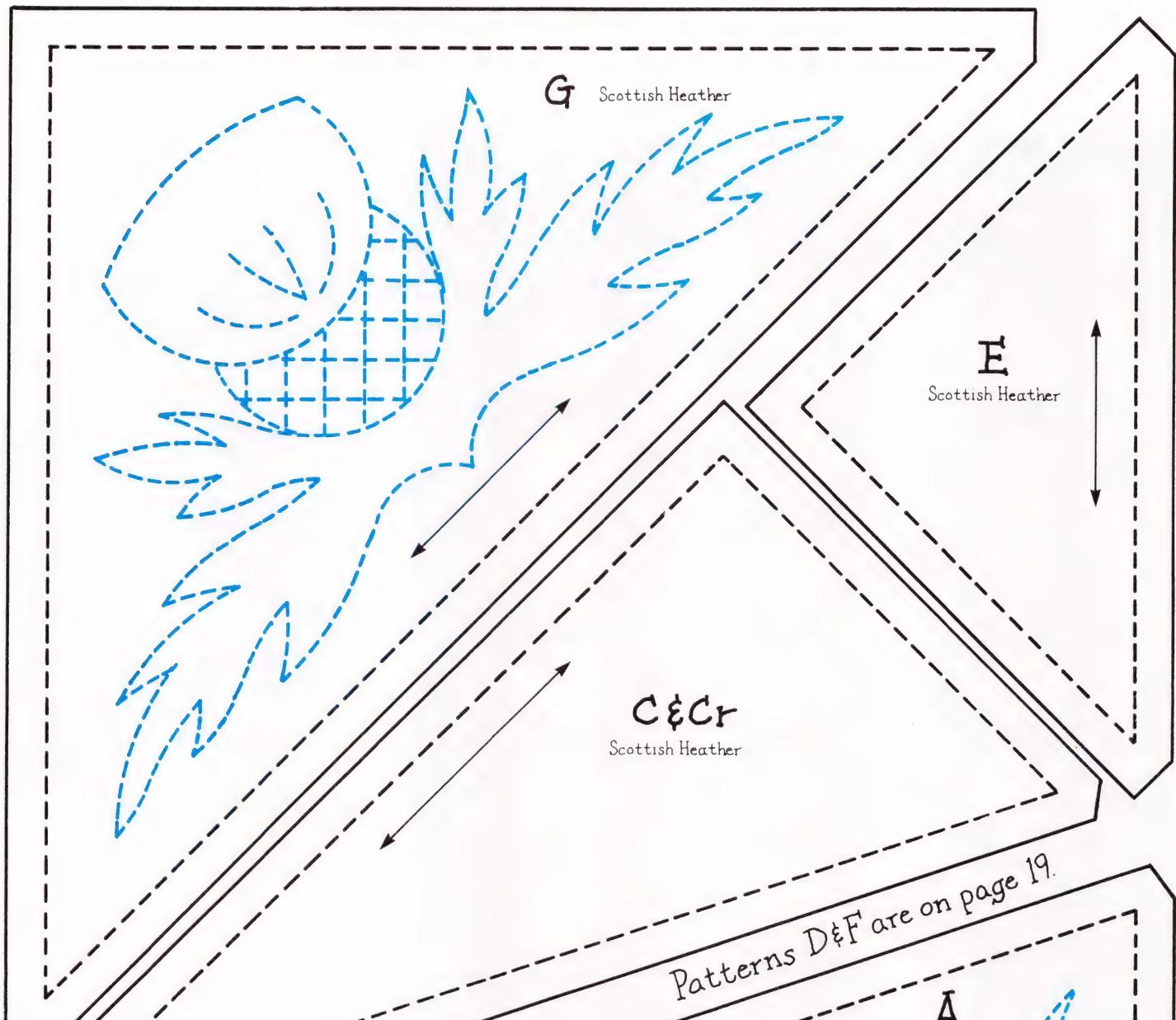


Blocks W & X Piecing



Block Z





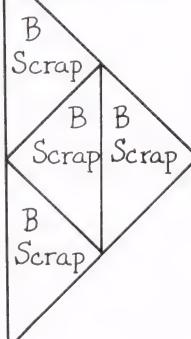
SCRAP HAPPY

WITH JAUNTY JUMP-UPS QUILTING

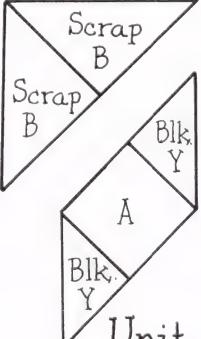


Marsha McCloskey designed this handsome quilt especially for our QUILTMAKER readers. Its warm, rich colors are sure to send you searching through your scrapbags for old favorites almost forgotten. What fun! And the simple sewing will have you jumping for joy.

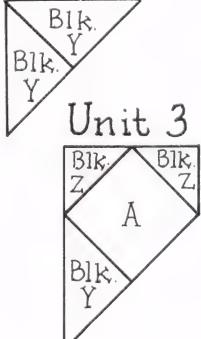
Block Y



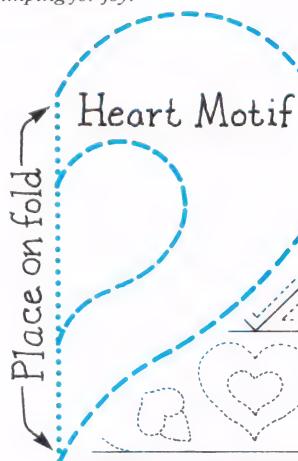
Block Z



Unit 2



Unit 3



QUILT SIZE: 57" x 73 $\frac{7}{8}$ "

Nap Quilt/Throw

QUILT REQUIRES:

72 Y Blocks, 8 Z Blocks

EACH Y BLOCK REQUIRES:

dark/medium scraps, 4 B

EACH Z BLOCK REQUIRES:

dark/medium scraps, 2 B

YARDAGE: (44" fabric)

Green Print 2 $\frac{1}{4}$ yds.

2 border strips★ 3 $\frac{1}{2}$ " x 76 $\frac{7}{8}$ "

2 border strips★ 3 $\frac{1}{2}$ " x 59 $\frac{1}{2}$ "

Brown Print 1 $\frac{1}{8}$ yds.

2 border strips★ 2 $\frac{5}{8}$ " x 64 $\frac{1}{8}$ "

2 border strips★ 2 $\frac{5}{8}$ " x 47 $\frac{1}{4}$ "

binding 8 yds. x 1 $\frac{1}{2}$ "

Light Scraps 2 yds.

32 A, 56 B

Dark/Med. Scraps ... 2 $\frac{1}{4}$ yds.

356 B

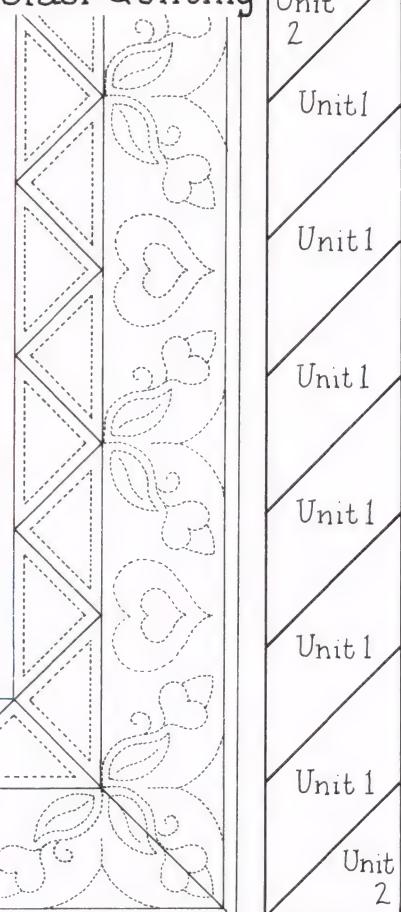
Lining 3 $\frac{1}{2}$ yds.

Batting 61" x 78"

TECHNIQUES: machine or hand piecing, hand quilting.

★/☆ See the boxed copy on page 4.

Fig. 1 **Rows 1, 3 & 5**
Border Quilting



ASSEMBLY

① Referring to block drawings, make 72 Y blocks and 8 Z blocks.

② Sew two Y blocks to an A patch to make Unit 1 as shown. Make 28 Unit 1's. Join two Y blocks as shown to make Unit 2. Make six Unit 2's. Sew two Z blocks and a Y block to an A patch to make Unit 3 as shown. Make four Unit 3's.

③ For Row 1 see diagram on page 22. Join six Unit 1's. Add a Unit 2 to each end. Repeat for Rows 3 and 5.

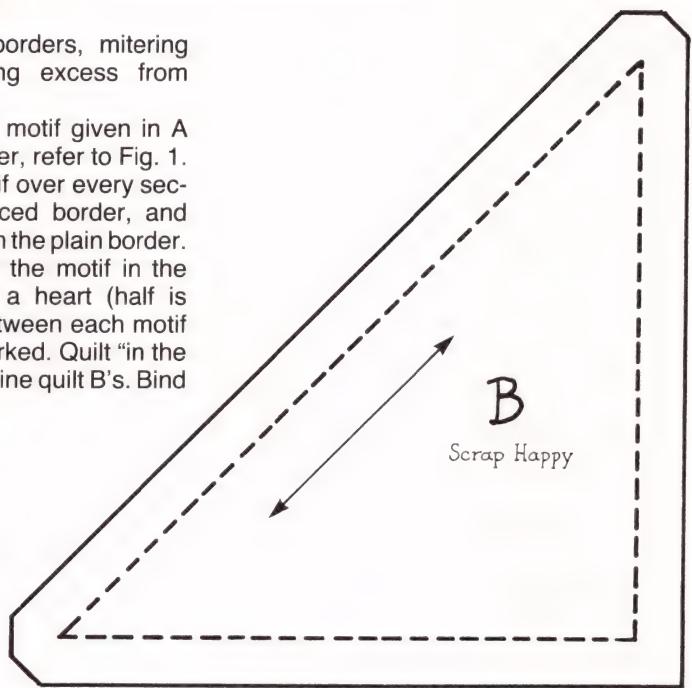
④ For Row 2 see diagram below. Join five Unit 1's. Add a Unit 3 to each end. Repeat for Row 4.

⑤ Join rows, alternating types. Add brown borders, mitering corners.

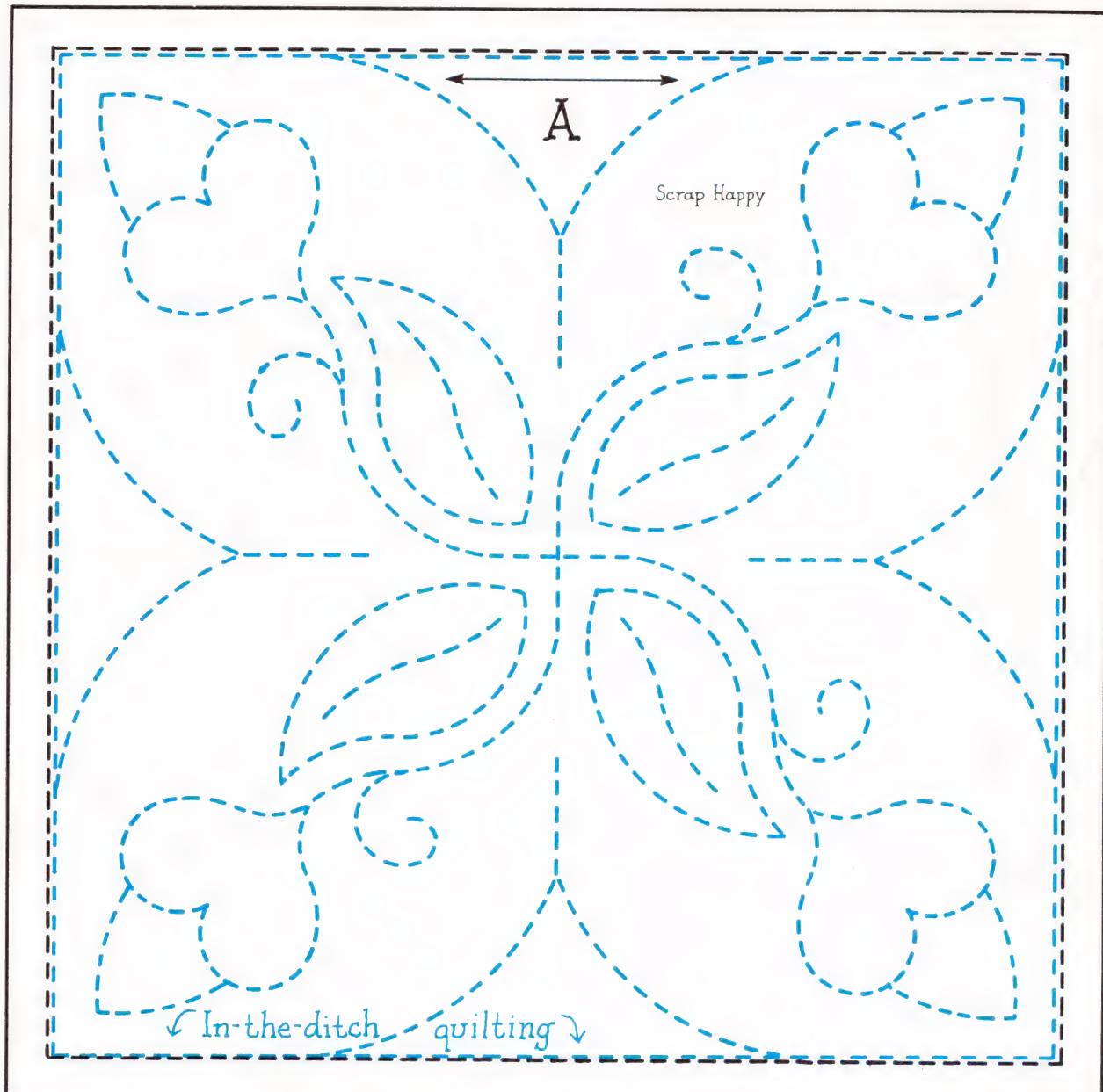
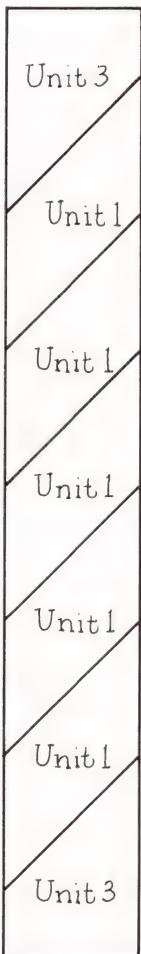
⑥ For pieced borders, join 16 light B's alternately with 15 dark B's. Sew to side of quilt. Repeat for other side. Join twelve light B's alternately with eleven dark B's. Sew to top of quilt. Repeat for bottom of quilt.

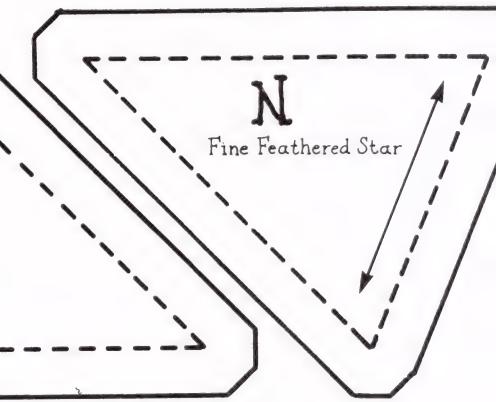
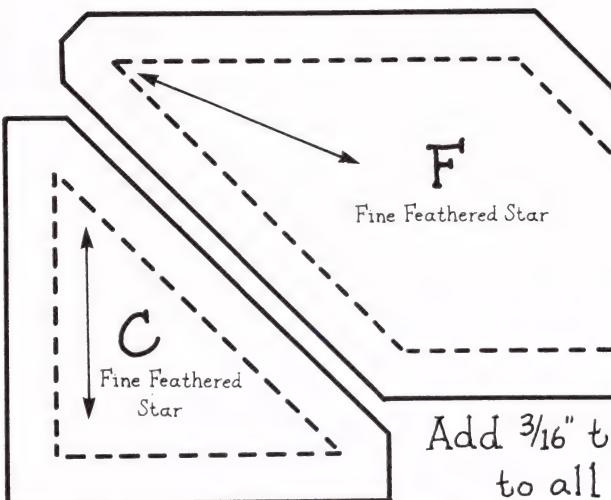
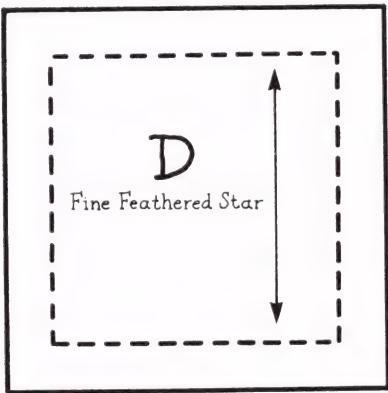
⑦ Add green borders, mitering corners and trimming excess from seam allowances.

⑧ Mark quilting motif given in A patches. For the border, refer to Fig. 1. Center this same motif over every second point of the pieced border, and mark half of the motif in the plain border. Mark three-fourths of the motif in the border corner. Mark a heart (half is given on page 22) between each motif in border. Quilt as marked. Quilt "in the ditch" around A's. Outline quilt B's. Bind in brown to finish.



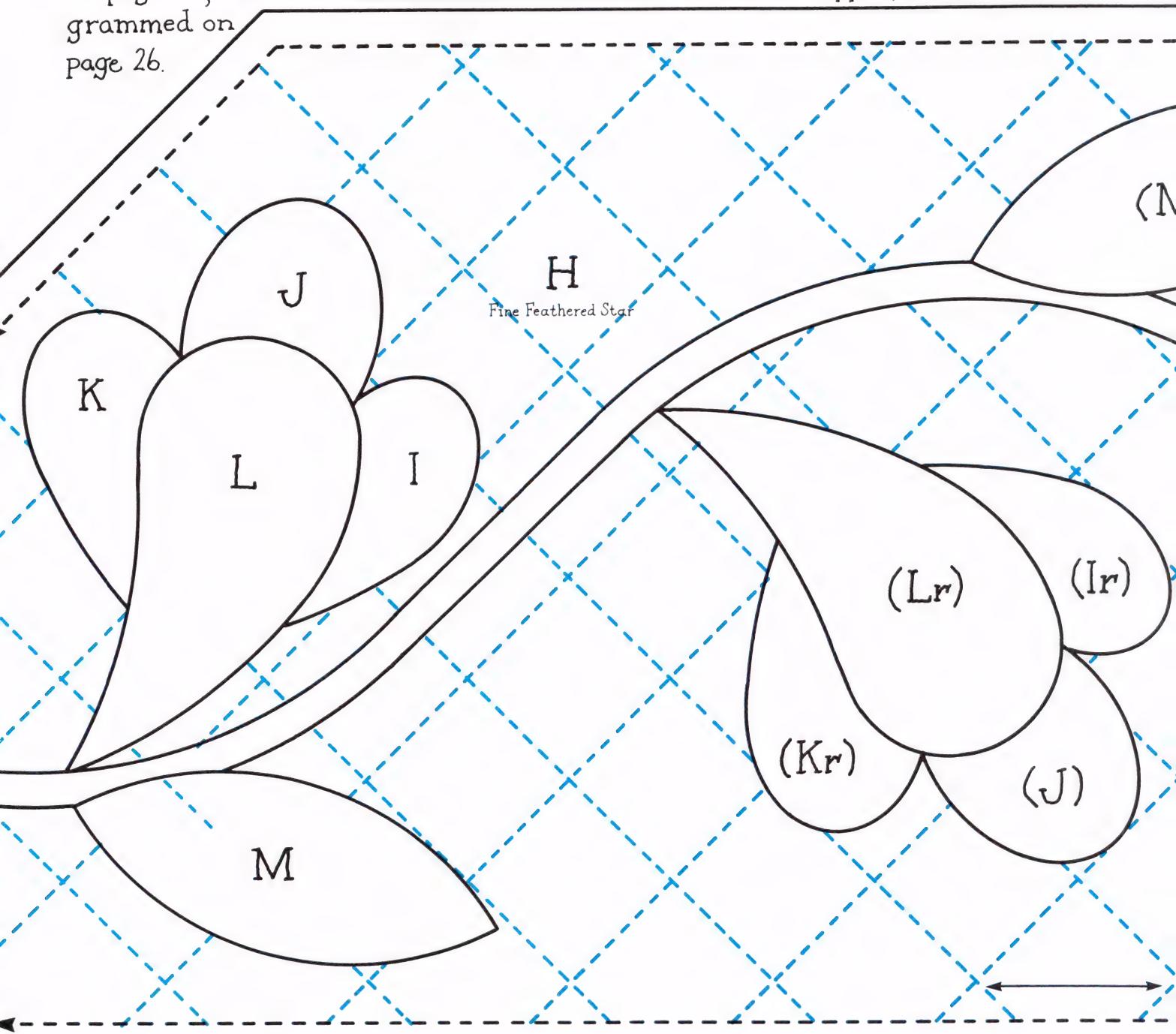
Rows 2 & 4





Patterns A, B & E are on page 27; G is diagrammed on page 26.

Add $\frac{3}{16}$ " turn-under allowances to all applique patches.

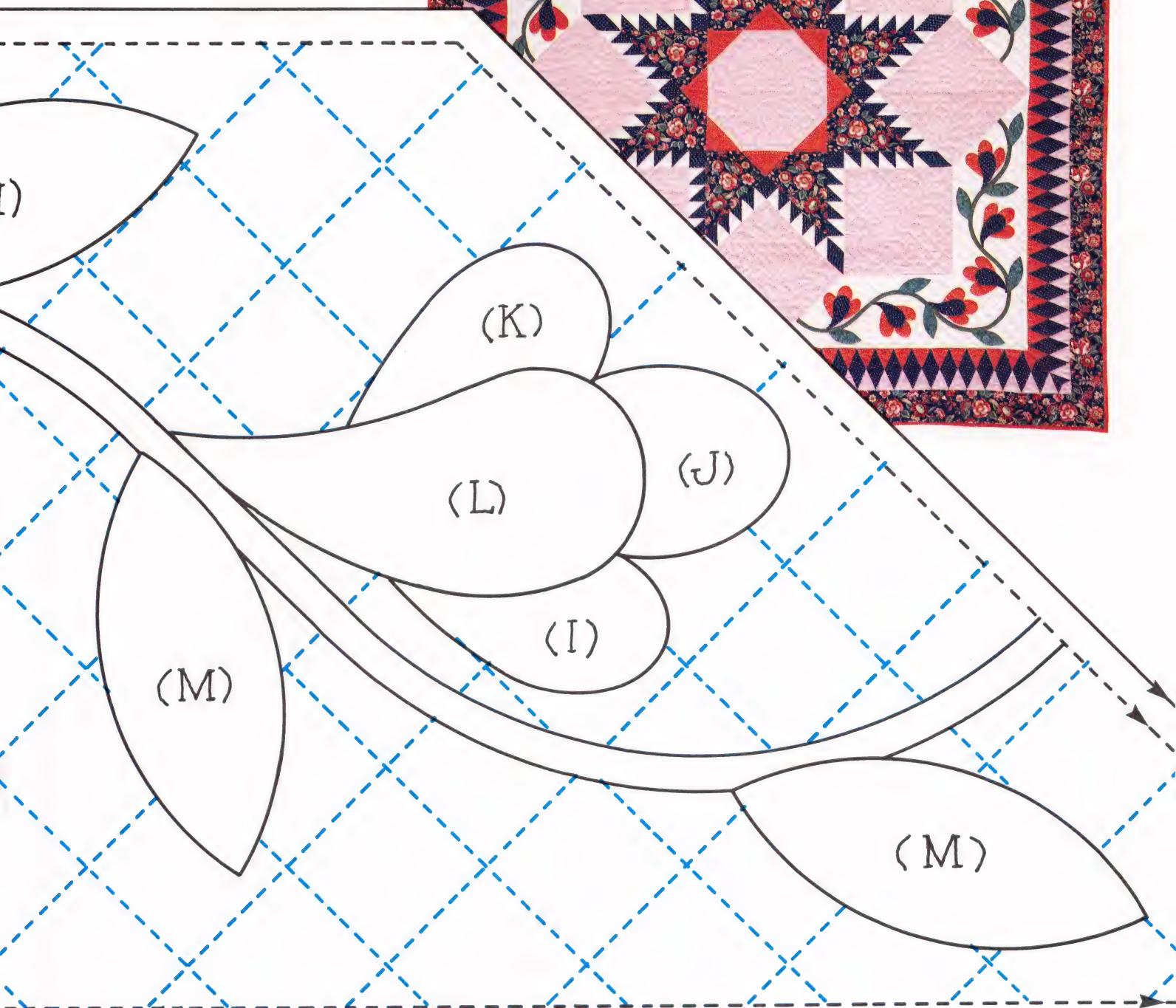
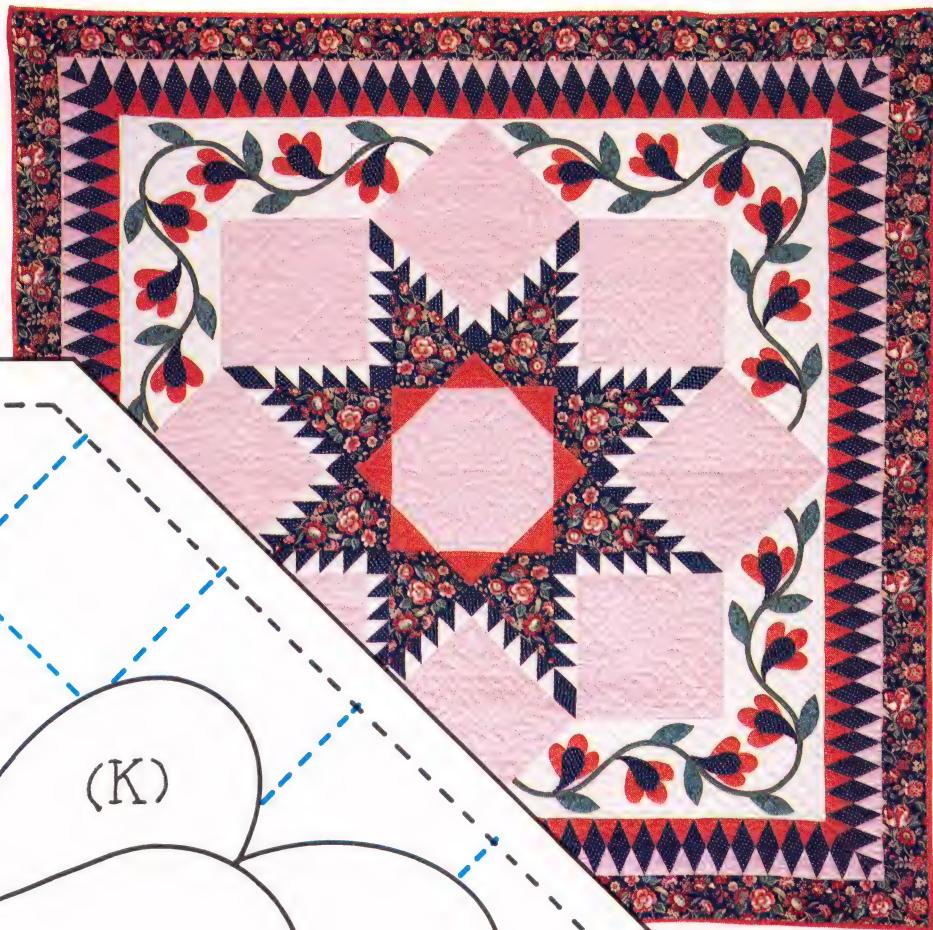


FINE FEATHERED STAR

WITH FEATHER CIRCLE QUILTING



Our cover quilt for this issue adapts and combines two traditional motifs that are favorites for heirloom quilts: a Feathered Star block and Feather Circle quilting. The addition of appliqued and pieced borders completes the quilt with style. This is an involved, time-consuming project, but the sewing is not especially tricky. In fact, the applique shapes are pretty basic, and the lesson on pages 34-35 will make the piecing go easily, too. And what a fine quilt you will have to show for your time and effort!



FINE FEATHERED STAR

QUILT SIZE: 60 $\frac{1}{4}$ " x 60 $\frac{1}{4}$ "

Wall Quilt or Bed Topper

YARDAGE: (44" fabric)

Navy Print 1 $\frac{1}{4}$ yds.

64 C, 8 D, 140 F, 16L, 8 Lr

Navy/Rose Print 1 $\frac{7}{8}$ yds.

4 border strips \star 3 $\frac{1}{2}$ " x 62 $\frac{3}{4}$ "

8 E

Lt. Rose Print 1 $\frac{1}{8}$ yds.

1 A, 8 G, 136 N

Dk. Rose Print 1 $\frac{1}{4}$ yds.

binding 7 $\frac{1}{4}$ yds. x 1 $\frac{1}{2}$ "; 8 B, 16

I, 8 Lr, 24 J, 16 K, 8 Kr, 128 N

Dk. Green Print 1 yd.

4 bias strips for stems, each

46" x 3 $\frac{1}{4}$ "

Med. Green Print 1/4 yd.

32 M

Cream Print 1 $\frac{1}{2}$ yds.

80 C, 8 H

Lining 3 $\frac{5}{8}$ yds.

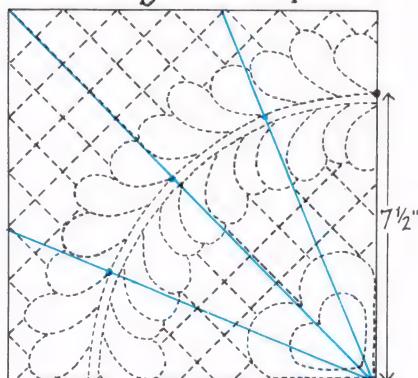
Batting 64" x 64"

TECHNIQUES: machine or hand piecing, hand applique, hand quilting.

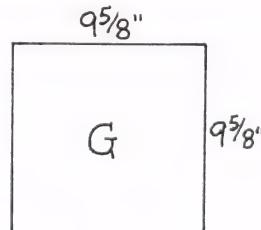
★ See the boxed copy on page 4.

continued on page 45

Quilting for G patch

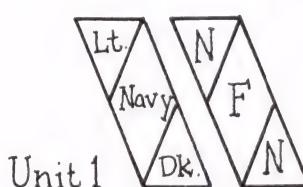
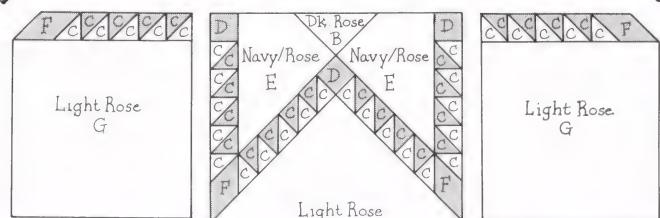
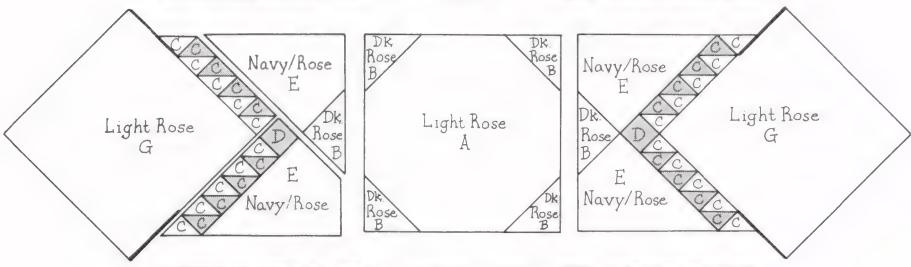
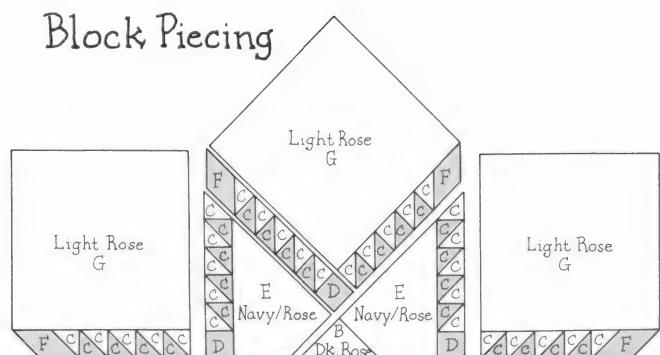


Heart Quilting Motif for G

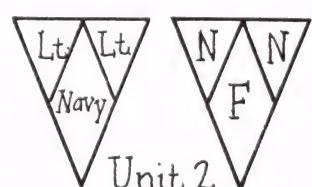


Add 1/4" seam allowances to G.

Block Piecing

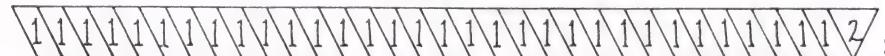


Unit 1



Unit 2

Pieced Border

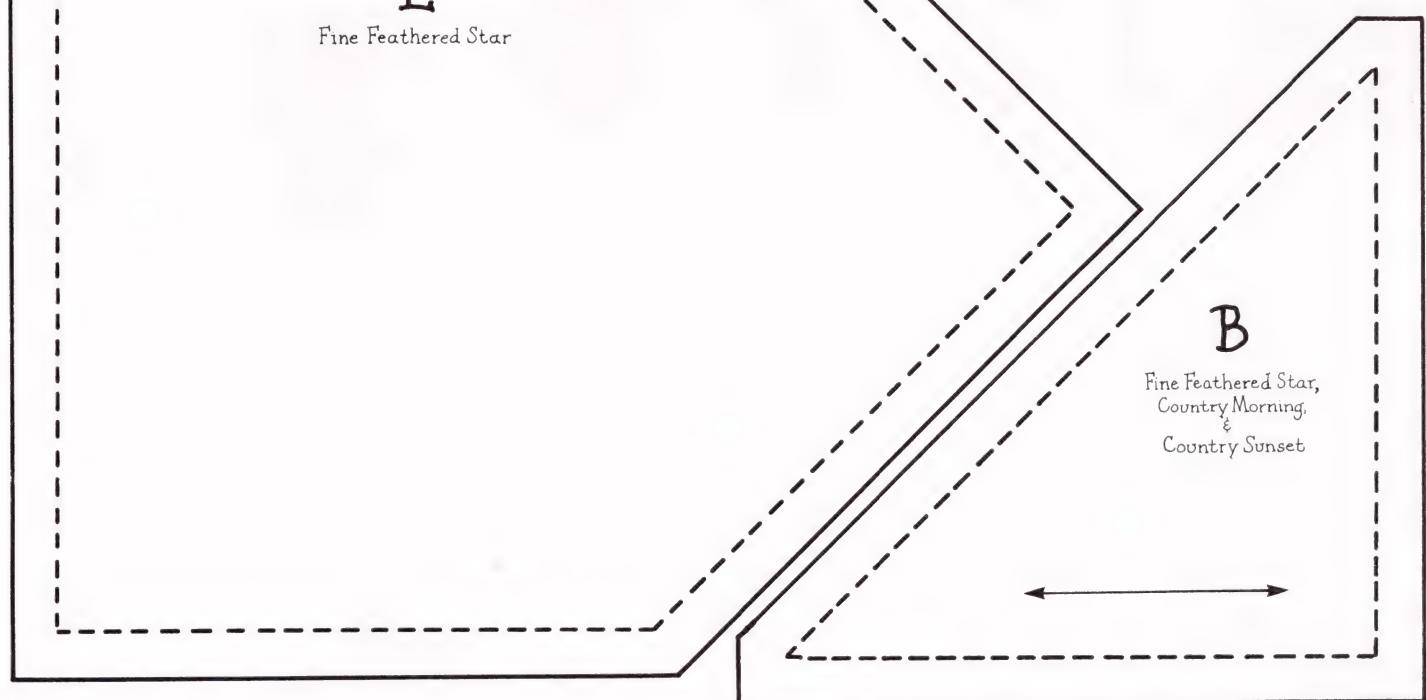
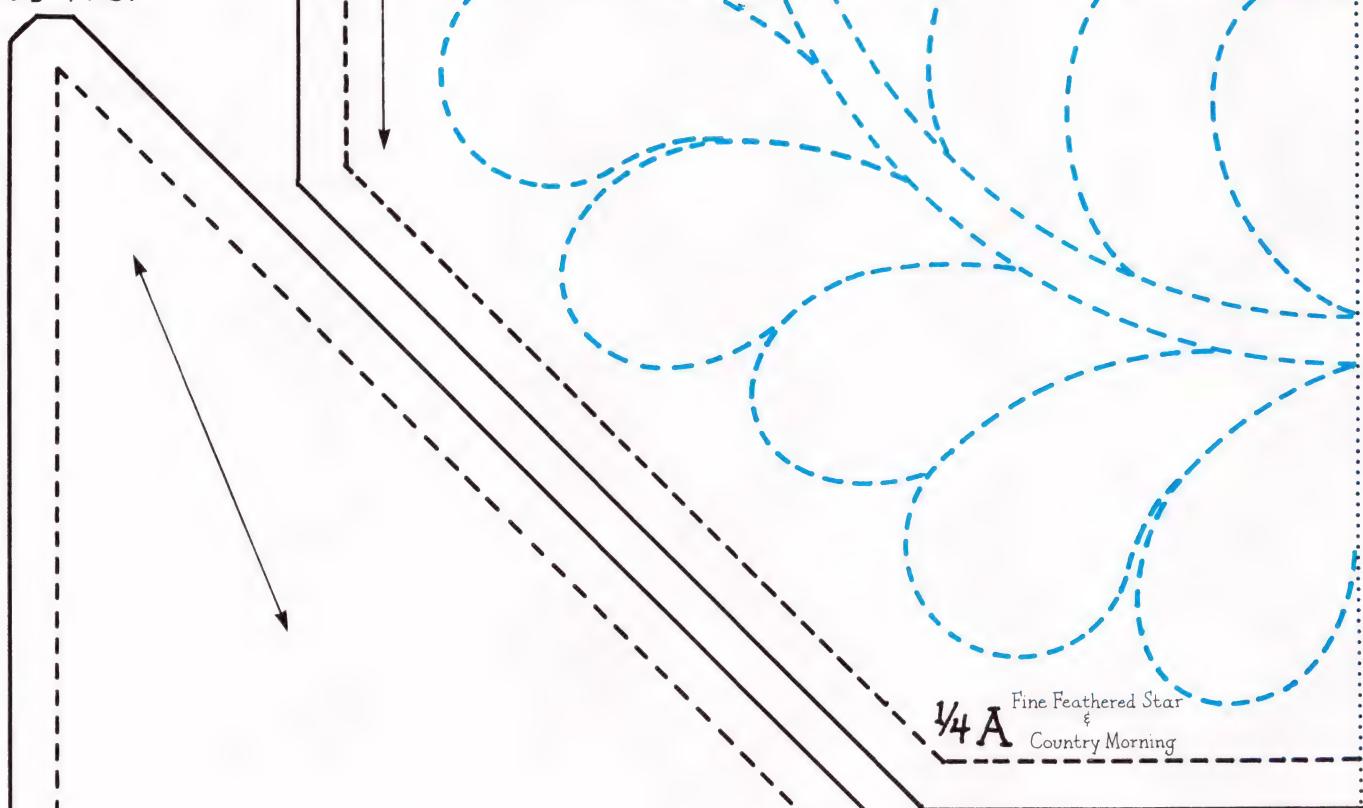


Feather Circle Quilting Motif for G

Fig. 1



Patterns here
are for Fine
Feathered Star
& Country
Morning, pic-
tured on pgs.
25 & 28.



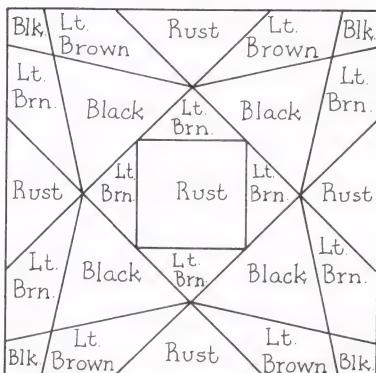
COUNTRY MORNING

WITH FEATHER CIRCLE QUILTING

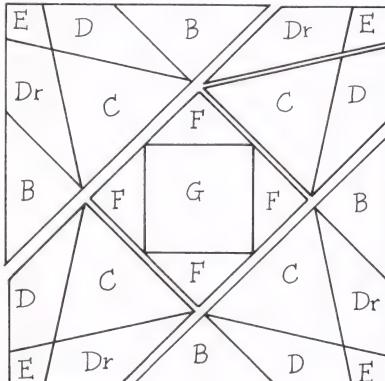


Here's a quilt that's as comfortable as a cup of coffee on the veranda on a sunny morning. Luscious Feather Circle quilting adds a traditional elegance to this new design. Be sure to see Country Sunset on page 30. It's made from the same block in different colors (without the alternate blocks). The difference between Country Morning and Country Sunset is like night and day!

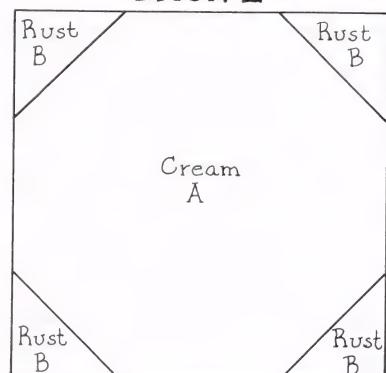
Block Y



Block Y Piecing



Block Z



BLOCK SIZE: 10^{5/8}"
QUILT SIZE: 78^{5/8}" x 99^{7/8}"

Twin/Double Coverlet

QUILT REQUIREMENTS:

32 Y Blocks, 31 Z Blocks

EACH Y BLOCK REQUIRES:

black, 4 C & 4 E; rust, 4 B & 1 G;
light brown, 4 D, 4 Dr & 4 F

EACH Z BLOCK REQUIRES:

rust, 4 B; cream, 1 A

YARDAGE: (44" fabric)

Black Print 1^{3/4} yds.

128 C, 128 E

Rust Print 2^{1/2} yds.

binding 10^{1/2} yds. x 1^{1/2}";

252 B, 32 G

Lt. Brown Print 4 yds.

2 border strips ★ 2^{5/8}" x 102^{3/8}"

2 border strips ★ 2^{5/8}" x 81^{1/8}"

128 D, 128 Dr, 128 F

Cream Solid 3^{1/2} yds.

31 A

Lining 6 yds.

Batting 83" x 104"

TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

ASSEMBLY

① Referring to block drawings and piecing diagrams, make 32 Y blocks and 31 Z blocks.

② Join four Y blocks alternately with three Z blocks to make a row. Make five rows of this type.

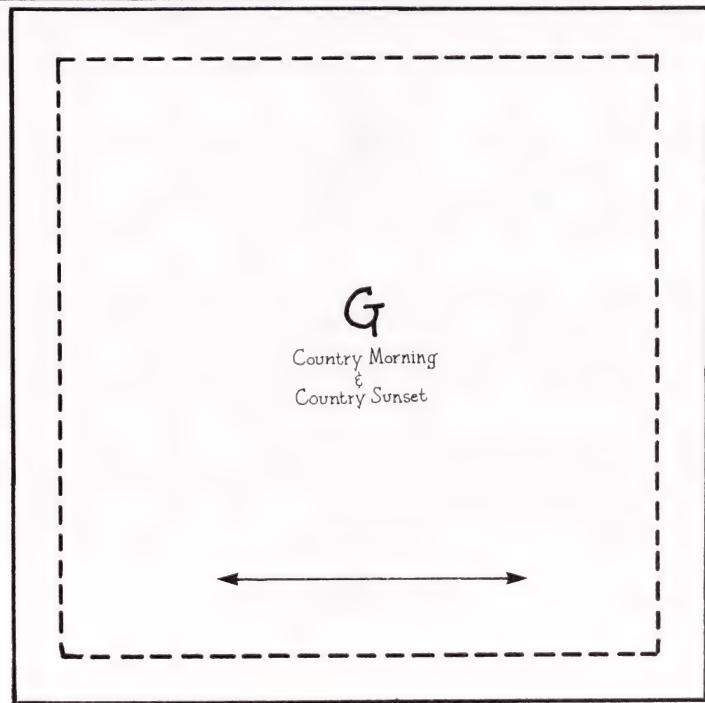
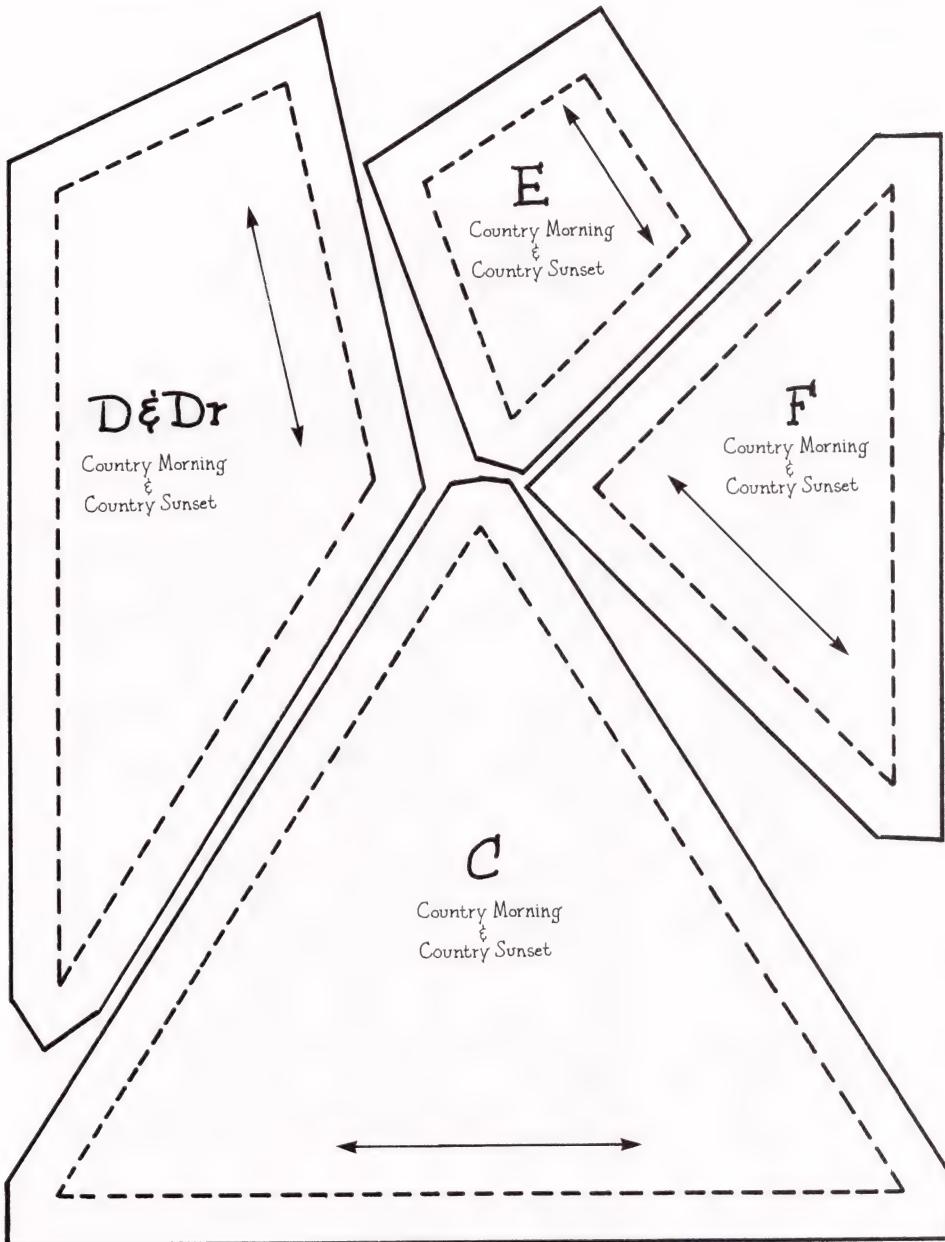
③ Join four Z blocks alternately with three Y blocks to make a row. Make four rows of this type.

④ Join rows, alternating types.

⑤ Add borders, mitering corners and trimming excess from seams.

⑥ Mark and quilt motif given in A patch on page 27. Outline quilt C and G patches. Quilt "in the ditch" around other patches and along border seam lines. Bind in rust to finish.

COUNTRY SUNSET



Country Sunset
is pictured on
page 30. Country
Morning is pic-
tured on page 28.
Patterns A & B are
on page 27.

BLOCK SIZE: 10 $\frac{5}{8}$ "

QUILT SIZE: 89 $\frac{1}{4}$ " x 99 $\frac{7}{8}$ "

Queen/King Coverlet

QUILT REQUIREMENTS:

72 blocks set 8 x 9

EACH BLOCK REQUIRES:

dark pink, 4 E & 4 F; medium pink, 4 C; light pink, 2 B; white, 2 B; dark blue, 4 D; medium blue, 4 Dr; light blue, 1 G

YARDAGE: (44" fabric)

Dk. Pink Print 2 $\frac{1}{2}$ yds.
binding 11 yds. x 1 $\frac{1}{2}$ "; 288 E,
288 F

Med. Pink Print 3 $\frac{1}{2}$ yds.
2 border strips ★ 2 $\frac{5}{8}$ " x 102 $\frac{3}{8}$ "
2 border strips ★ 2 $\frac{5}{8}$ " x 91 $\frac{3}{4}$ "
288 C

Lt. Pink Print 1 yd.
144 B

White Solid 1 yd.
144 B

Dk. Blue Print 2 $\frac{3}{4}$ yds.
288 D

Med. Blue Print 2 $\frac{3}{4}$ yds.
288 Dr

Lt. Blue Print 7/8 yd.
72 G

Lining 8 yds.

Batting 93" x 104"

TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

ASSEMBLY

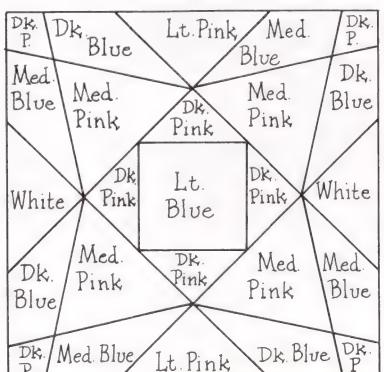
① Referring to block drawing below and piecing diagram on page 28, make 72 blocks.

② Join eight blocks to form a row. Make nine rows. Join rows.

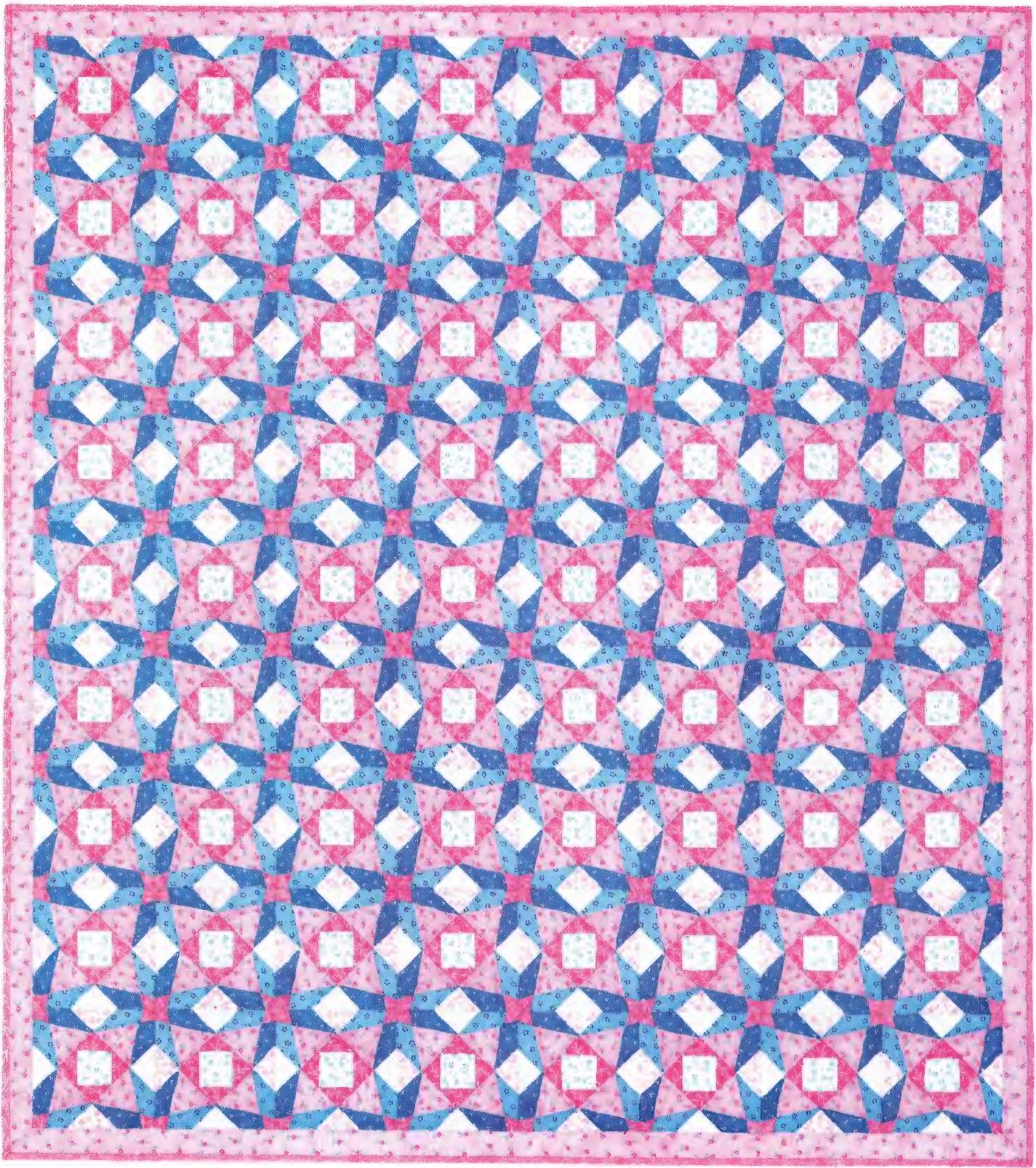
③ Add borders, mitering corners and trimming excess from seams.

④ Outline quilt C and G patches. Quilt "in the ditch" around other patches and along border seam lines. Bind in dark pink to finish.

Country Sunset Block

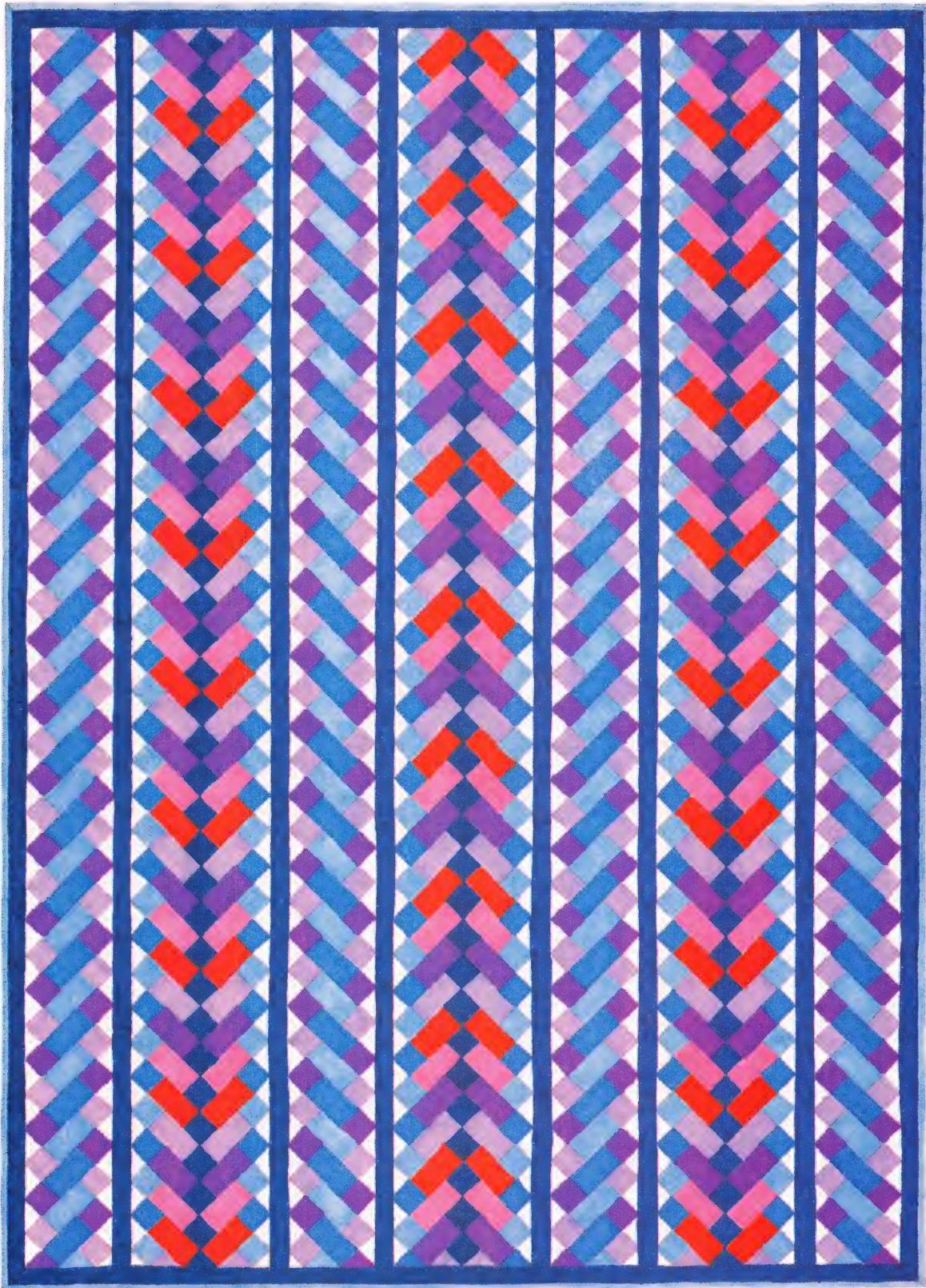


COUNTRY SUNSET



This pretty quilt, with its light, airy colors, is a sister to *Country Morning* on page 28. You'll find the pattern pieces for both quilts on pages 27 and 29, and the directions for *Country Sunset* on page 29. Wouldn't this quilt be perfect on an ornate white iron bed in a sunny cottage or farmhouse?

FRENCH BRAID



The brilliant colors and the use of solids give a contemporary look to this attractive variation of a traditional brickwork quilt pattern. The arrangement of the graded colors creates a braided effect. Although it looks complex, this is a very easy quilt to make. None of the patches has to be set in at all. The pattern is on the next page.

FRENCH BRAID

QUILT SIZE: 64½" x 90¾"

Twin Coverlet

YARDAGE: (44" fabric)

Dk. Blue Solid 2¾ yds.

2 border strips★ 1¾" x 92¾"

2 border strips★ 1¾" x 67"

6 sashing strips★ 1¾" x 88¾"

105 A, 3 C

Med. Blue Solid 1⅓ yds.

102 A, 72 B, 6 C

Lt. Blue Solid 1⅔ yds.

binding 9¼ yds. x 1½"; 108 A, 68 B, 8 C

Dk. Purple Solid 1⅓ yds.

136 A, 54 B, 8 C

Lt. Purple Solid 1⅓ yds.

144 A, 48 B, 12 C

Red Solid ¾ yd.

54 B

Pink Solid ¾ yd.

54 B

White Solid 1½ yds.

490 C, 14 D

Lining 5½ yds.

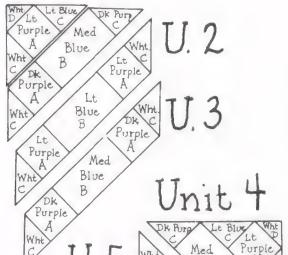
Batting 69" x 95"

TECHNIQUES: machine or hand piecing, hand quilting.

★/☆ See the boxed copy on page 4.

continued on page 39

Unit 1



U.2

U.3

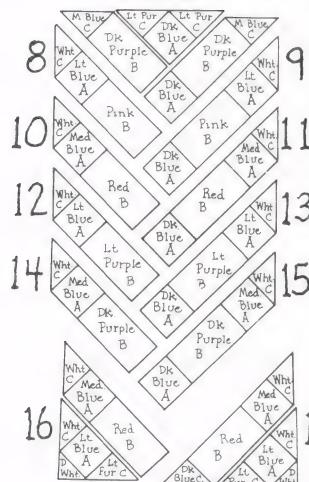
Unit 4



U.5

U.6

Unit 7



8

9

10

11

12

13

14

15

16

17

Rows

X

Y

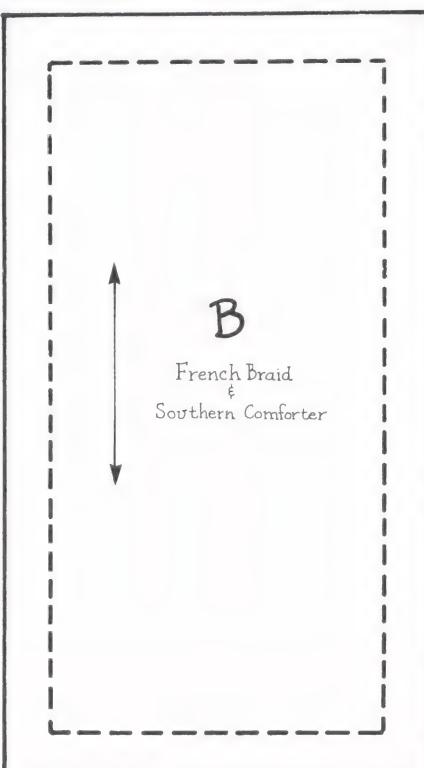
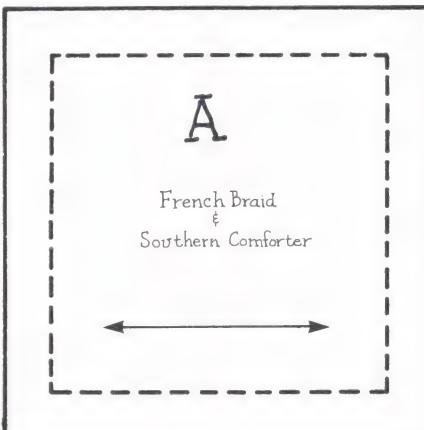
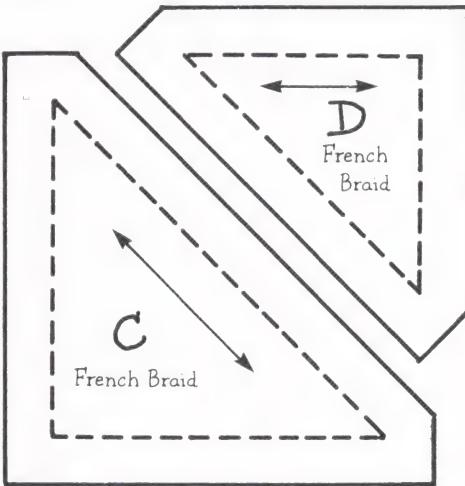
Z

Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7
1	2	3	4	5	6	7
2	3	4	5	6	7	8
3	4	5	6	7	8	9
4	5	6	7	8	9	10
5	6	7	8	9	10	11
6	7	8	9	10	11	12
7	8	9	10	11	12	13
8	9	10	11	12	13	14
9	10	11	12	13	14	15
10	11	12	13	14	15	16
11	12	13	14	15	16	17

Unit & Row

17 Figs. are for
French Braid.

Patterns A-D are for French Braid. Patterns A&B are also for Southern Comforter.



SOUTHERN COMFORTER

BLOCK SIZE: 18¾"

QUILT SIZE: 75¼" x 99¾"

Double/Queen Coverlet

QUILT REQUIRES:

12 blocks set 3 x 4

EACH BLOCK REQUIRES:

green, 25 A; medium purple, 4 B; light purple, 4 A; coral 4 A; red scraps, 8 A & 28 B; light scraps, 8 A & 28 B

YARDAGE: (44" fabric)

Green Solid 2 yds.
binding 10¼ yds. x 1½"; 317 A, 34 B

Med. Purple Print 3 yds.

2 border strips★ 2¼" x 102¼"

2 border strips★ 2¼" x 77¾"

48 B

Lt. Purple Print ¾ yd.

48 A

Coral Print ¾ yd.

54 A

Red Print Scraps ... 3¼ yds.

96 A, 370 B

Light Print Scraps ... 3¼ yds.

96 A, 370 B

Lining 6 yds.

Batting 79" x 104"

TECHNIQUES: machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

continued on page 37

Southern Comforter Block

Lt P	Red	Light	Grn	Red	Grn	Light	Red	Lt P
Red	Red	Light	Grn	Red	Red	Grn	Light	Red
Light	Light	Grn	Red	Light	Light	Red	Grn	Light
Grn	Grn	Red	Light	Grn	Light	Red	Grn	Light
Red	Red	Light	Cor	Cor	Light	Red	Grn	Red
Grn	Red	Light	Med Pur	Med Pur	Light	Red	Grn	Red
Red	Light	Med Pur	Grn	Med Pur	Light	Red	Grn	Red
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor	Med Cor	Light	Red	Grn	Red
Light	Grn	Red	Light	Grn	Light	Red	Grn	Light
Grn	Red	Light	Cor</td					

SOUTHERN COMFORTER



Blandell Smith is a \$50 winner in our QUILTMAKER design contest for sending us this pattern idea, inspired by a Navajo blanket. We brightened the colors, and the quilt reminded us of a graceful manor house of old Virginia. Can't you just see the red bricks and the formal gardens? Patterns and instructions begin on page 32.

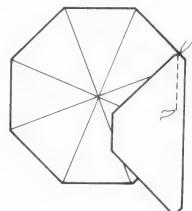
SHORTCUTS AND SPECIAL

Machine piecing is a technique that can save the quiltmaker a great deal of time. A few special tricks that experienced machine piecers use can add to the time savings and add to the enjoyment of the process, as well. Here are a few ideas that you might find helpful:

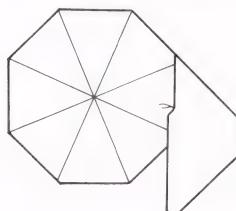
MAKE PARTIAL SEAMS TO AVOID SETTING IN

One very clever technique involves the use of partial seams. By leaving one end of a seam free until a later step, you can often avoid having to set patches into an angle. Ring Around the Roses (page 8) is a perfect example of a quilt that can be made more easily using this technique. Upon studying the block, it appears that, if the trapezoids are added in counterclockwise order, only the last one of each ring needs to be set in. In fact, none of the trapezoids has to be set in at all if you follow this simple procedure for partial seaming:

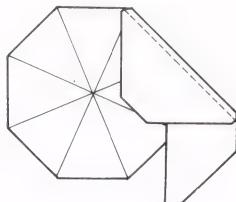
① After making the central octagon of eight triangles, attach the first small trapezoid, sewing from the point of the trapezoid only halfway down the edge of the octagon. By making only part of this first seam at this point, you will avoid having to set in the last trapezoid of the ring.



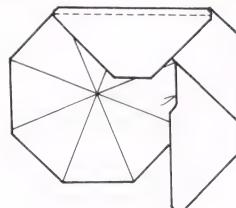
② Unfold the first trapezoid.



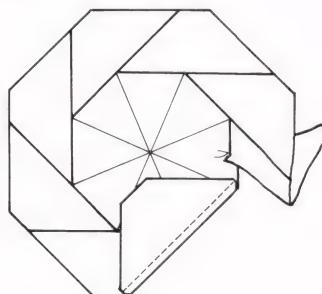
③ Add a second small trapezoid, counterclockwise. Unfold.



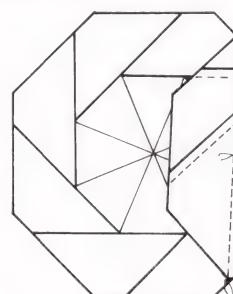
④ Add a third trapezoid; unfold. Continue adding the fourth through seventh trapezoids in this manner.



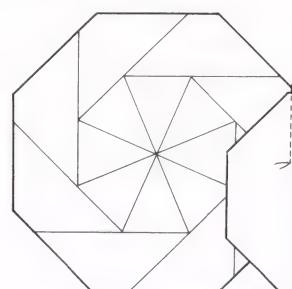
⑤ For the eighth trapezoid, you will need to fold back the first trapezoid to make sure it is out of the way before stitching #8 to the block. Unfold #8.



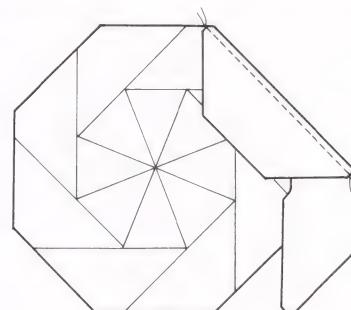
⑥ Lay trapezoid #1 over the end of #8 and complete the first (partial) seam. Unfold. You now have a complete, larger octagon.



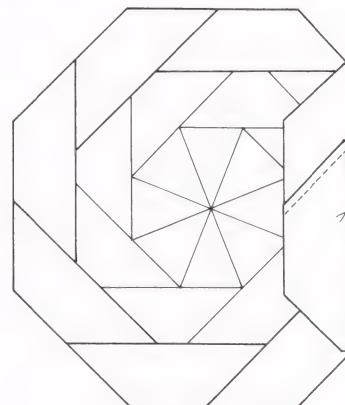
⑦ Proceed in a similar fashion to add the larger trapezoids. Stitch the first trapezoid of this ring only halfway down the octagon. Unfold.



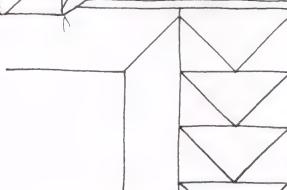
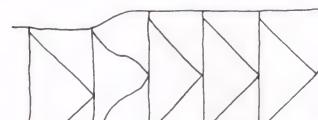
⑧ Add a second large trapezoid, counterclockwise. Unfold.



⑨ Continue adding trapezoids #3-8, folding the first one out of the way when you add #8. Complete the partial seam.



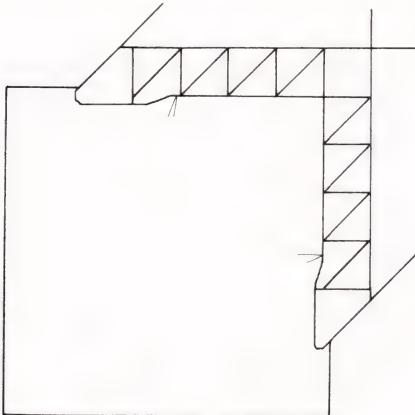
Another quilt where partial seaming can eliminate the need to set in patches is Penguin Polka (page 10). If you make the pieced border strips as described, with all triangles in a strip facing the same direction, it would appear that the last border strip would have to be set in. However, if the first strip is left free at one end, the strips can be added in counterclockwise order with no setting in needed.



After the fourth strip is in place, the partial seam at the end of the first strip is simply completed.

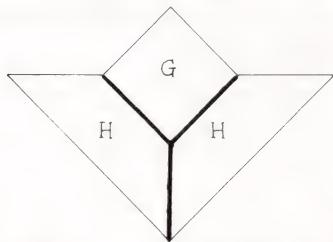
TRICKS FOR MACHINE PIECING

Fine Feathered Star (page 25) offers another opportunity to use partial seaming to avoid setting in. See the block diagram on page 26. If in joining the segments you leave free the ends of

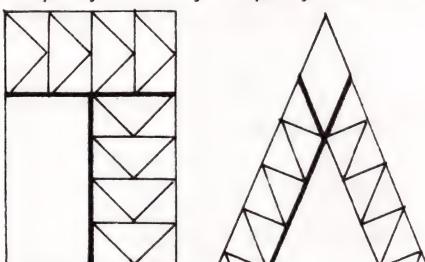


the seams denoted by heavy lines in the diagram, you can avoid setting in the F diamonds. Instead, you simply complete the partial seams to finish the block.

Of course, partial seaming doesn't work to avoid setting in patches in every case. The G squares of Fine Feathered Star, for example, will still have to be set into the angle formed between two H's.



This joint could be described as a Y-shaped joint, where three seams meet at a point. For partial seaming to work, the joint must be divisible into a T-shaped joint or a y-shaped joint, where



two seams meet. (More than two seams can meet at the joint, but the final two seams must meet in a "T" or a "y.")

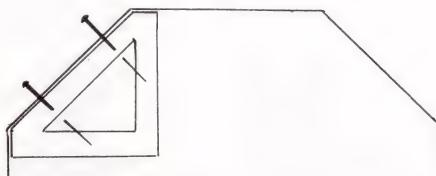
Partial seaming is just one of many tricks and shortcuts that can save time and trouble when you are machine piecing. Briefly, here are a few other tips for machine piecing:

PREPARE SEVERAL BOBBINS BEFORE YOU BEGIN

Wind every bobbin you can muster with neutral-colored thread. This way, when your bobbin runs out, it is a simple matter of popping in another one. You don't lose your momentum and put aside your project prematurely.

PRETRIM THE POINTS

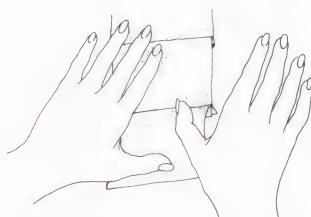
Be sure to cut off the points of your patches as we have done on our patterns. This will take the guesswork out of aligning the patches perfectly for



seaming. Your sewing will proceed more quickly, and your patches will be positioned more accurately. You may never have to rip out another seam for a slightly skewed patch if your patterns include trimmed-off points.

FINGER CREESE SEAMS INSTEAD OF PRESSING

Avoid too much pressing. Pressing not only takes a lot of time and spoils your momentum, it also stretches bias edges. If you are careful and do a good job of finger creasing your seams,

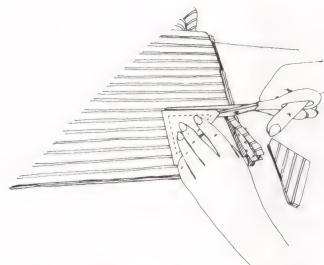


it is sufficient to press your fabric before you cut out your patches and to press your completed quilt top. You may want to press completed blocks before joining them, but any additional pressing is not required or advised.

SKIP THE PATTERN MARKING

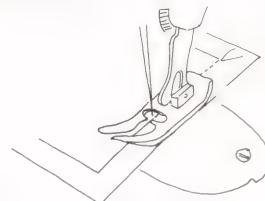
Don't bother marking your patches for cutting. For machine piecing, the carefully cut edge of the patch is run along a guide, such as a piece of tape or the edge of the presser foot, to gauge

the seam allowance. You don't need a seam line to follow. And you don't really need a line in order to cut out the patch. You can cut through several layers of fabric, marking around your template on the top layer only. Or you can simply hold the paper pattern in place on the fabric with pins or with your fingers and forego the marking altogether.

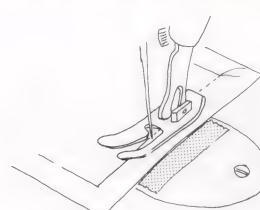


USE AN ACCURATE SEAM GAUGE

For accurate machine piecing, it is important that your seam allowances be precisely the same depth as the amount added to the patches. In the case of QUILTMAKER patterns, that amount is exactly $\frac{1}{4}$ ". You will want to check your sewing guide to make sure it is right for our patterns. To do this, trace a pattern piece from the magazine onto paper. Mark both seam lines and cutting lines accurately. Position the paper pattern in your sewing machine as if your were going to stitch it, aligning the edge with your presser foot or other guide. Stitch.



If the needle is not on the seam line, your guide needs to be adjusted. Move the pattern so you are stitching exactly on the seam line. Put a piece of tape on the throat plate of the machine right along the edge of the paper pattern.



If your presser foot is too wide, try moving the needle position or putting the tape in front of the throat plate.



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Mary Lou Smith
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RING AROUND THE ROSES

*continued
from
page 8*



ASSEMBLY

① Refer to block drawing and piecing diagram on page 8 and the special feature article on pages 34-35. Make 20 blocks in this manner: Sew two dark red A's alternately with two medium red A's to form half of block center. Repeat. Join halves. Sew a dark pink B to one side of block center, stitching halfway down A's edge. Add a light red B in the position directly to the left of the dark pink B just sewn. Proceeding in a counterclockwise direction, add the remaining B's, alternating colors. Complete the half seam.

② Add the light and medium pink C's to the block center in a similar fashion, starting with a half seam, and then adding light and medium pink C's alternately as you proceed in a counterclockwise direction.

③ Referring to unit, sash, and setting square drawings and piecing diagrams, make 31 sashes, 12 setting squares, 14 Unit 1's, 18 Unit 2's, and 4 Unit 3's.

④ Join four blocks alternately with three sashes to form a block row. Make five rows like this.

⑤ Join four sashes alternately with three setting squares to form a sash row. Make four rows like this. Join rows, alternating types.

⑥ Make the pieced borders as follows: Referring to the color quilt drawing to see how to turn units, join four Unit 2's alternately with three Unit 1's. Sew to top of quilt. Repeat for bottom of quilt.

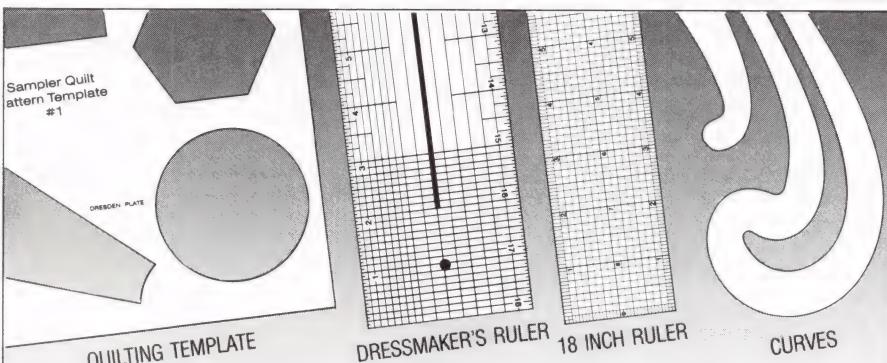
For sides of quilt, join five Unit 2's alternately with four Unit 1's; sew a Unit 3 to each end. Sew to side of quilt. Repeat for opposite side.

⑦ Add light red outer borders, mitering corners and trimming excess from seam allowances.

⑧ Mark and quilt motifs given in E and G patches. Quilt "in the ditch" around E's and G's; outline quilt the remaining patches; and quilt $\frac{1}{4}$ " from border seam lines. Bind in dark red to finish.

RING AROUND THE ROSES: WALL HANGING

This pattern also makes a lovely 56" x 56" wall hanging with nine blocks. Adjust the yardage and cutting requirements as follows: From $\frac{3}{4}$ yd. dark red

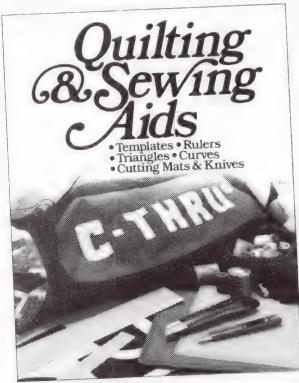


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print cut binding 6 $\frac{3}{4}$ yds. x 1 $\frac{1}{2}$ " and 36 A. From 1 $\frac{1}{4}$ yd. medium red print cut 36 A. From 1 $\frac{3}{4}$ yds. light red print cut 4 border strips★ 3" x 58 $\frac{1}{2}$ " and 36 B. From 3 $\frac{3}{8}$ yd. dark pink print cut 36 B. From 5 $\frac{1}{8}$ yd. medium pink print cut 36 C. From 3 $\frac{1}{4}$ yd. light pink print cut 36 C, 4 D, 4 G, and 8 H. From 1 $\frac{1}{4}$ yds. white print cut 24 E, 12 F, and 12 Fr. From 3 $\frac{3}{8}$ yd. dark green solid cut 72 D. From 3 $\frac{3}{8}$ yd. medium green solid cut 72 D. From 1 $\frac{1}{4}$ yd. light green solid cut 36 D. Also needed are 3 $\frac{1}{2}$ yds. lining and batting to measure 60" x 60".

* See the boxed copy on page 4.

ASSEMBLY

① Make nine blocks as described in steps one and two of the directions for the larger Ring Around the Roses quilt on page 36. Also make 12 sashes, 4 setting squares, 8 Unit 1's, 12 Unit 2's, and 4 Unit 3's as shown in the diagrams on page 8.

② Join three blocks alternately with two sashes to form a block row. Repeat to make three rows like this.

③ Join three sashes alternately with two setting squares to make a sash row. Repeat to make two rows like this. Join rows, alternating types.

④ Make pieced borders in this manner: Join three Unit 2's alternately with two Unit 1's, referring to color drawing to see how to turn units. Repeat to make four borders like this.

⑤ Sew borders to top and bottom of quilt. Sew a Unit 3 to each end of the two remaining borders. Sew to sides of quilt.

⑥ Finish as described on page 36.

SOUTHERN COMFORTER

continued from page 32



ASSEMBLY

① Referring to block and sash drawings and piecing diagrams, make 12 blocks and 17 sashes.

② Join three blocks alternately with two sashes to make a block row. Make four rows of this type.

③ Join three sashes alternately with two coral A patches to make a sash row. Make three rows of this type.

④ Join rows, alternating types.

⑤ Add borders, mitering corners and trimming excess from seams.

⑥ Quilt "in the ditch" around all patches and along border seam lines. Bind in green to finish.

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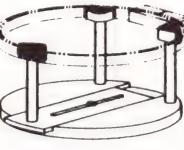
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We invite you to enter our ongoing quilt design contest. All designs must be uncopyrighted originals or original variations. Identify your drawing with the name of your design, your name, address, and phone number, and the source of your design idea, if any. We are looking for designs whose pattern pieces will fit on one or two pages like those in this issue. We prefer that you submit your drawing on graph paper 8 $\frac{1}{2}$ " x 11", and color it with pencils or felt pens.

Mail your entry to *QUILTMAKER*, Design Contest 10, Wheatridge, Colo. 80034-0394.

If similar entries are submitted, preference will be given to the one with the earlier postmark. Winners will be notified, and nonwinning entries will be sent back promptly after judging if a self-addressed, stamped envelope has been included. The judging date for the spring/summer issue is October 15, and for fall/winter it is April 15. If no SASE has been provided, we will dispose of unusable entries after six months.

Each winner will be sent a check for \$50 upon publication in *QUILTMAKER*, and winners' names will be published with their designs.

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PENGUIN POLKA

continued
from
page 10



left wing tip 1" from left cut edge of panel. Each penguin measures 8 $\frac{3}{4}$ " from tip of one wing to tip of other wing. Mark second penguin so that its left wing overlaps first penguin's right wing by $\frac{1}{2}$ " and horizontal line matches seam line. Similarly mark third and fourth penguins. Fourth penguin's right wing tip should be 1" from right cut edge of panel. Repeat for other two panels, reversing direction of penguins for center panel.

③ Pin appliques on A panels. Baste and blindstitch in alphabetical order (tucking back wing under body and bow). Trim excess fabric from behind patches after sewing each one.

④ To complete penguins, embroider eyes and "buttons" in outline and satin stitch with three strands of black embroidery floss. Use black floss to outline stitch above left legs and use pink floss to outline stitch bow details.

⑤ Make 148 Unit 1's. Set aside 108 of them. Referring to color drawing, make a sash as follows: Join 20 Unit 1's. Sew a short light green strip to each edge. Repeat. Join the three penguin panels alternately with the two sashes.

⑥ Sew the 41" light green border strips to the top and bottom of quilt. Sew the 51 $\frac{1}{2}$ " light green border strips to sides of quilt. Miter corners, trimming excess from seam allowances.

⑦ For borders, join reserved Unit 1's into two strips of 24 and two strips of 30. Refer to color quilt drawing. Sew a short pieced border to the top of the quilt, with the border even with the left edge of the quilt and extending two Unit 1's past the right edge. (Leave six inches unsewn at top right edge of quilt.)

Sew a long pieced border to left side of quilt. Sew short pieced border to bottom of quilt. Sew remaining long pieced border to right side; complete the seam at top right corner.

Add medium green borders, mitering corners and trimming excess from seam allowances.

⑧ Quilt "in the ditch" around appliques and small O triangles. Outline quilt $\frac{1}{4}$ " from edges of large P triangles. Quilt $\frac{1}{4}$ " from seam lines of light green and medium green borders. If desired, quilt a 1" grid of squares on the diagonal in aqua background behind penguins. Bind in black to finish.

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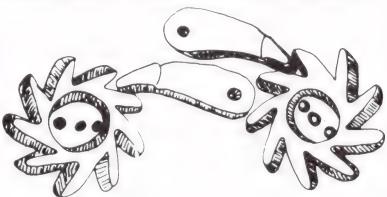
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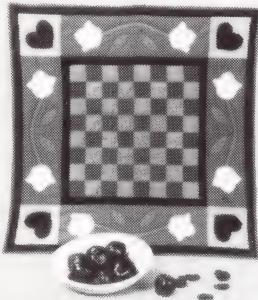


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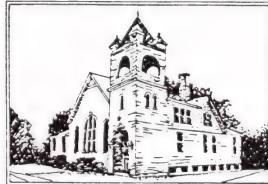
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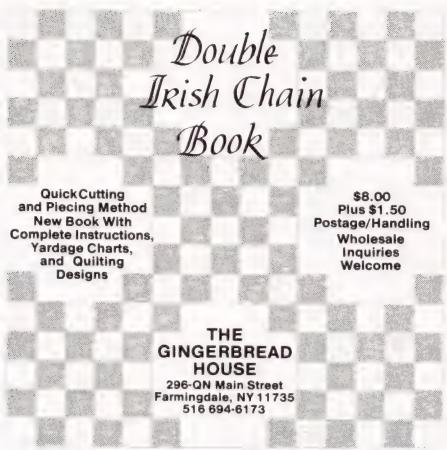
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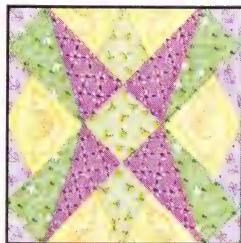
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SCOTTISH HEATHER

continued from page 20



ASSEMBLY

① Referring to block drawings and piecing diagrams, make 15 W blocks, 16 X blocks, 40 Y blocks, and 40 Z blocks.

② Join blocks, D's, E's, F's, and G's to make diagonal rows as shown in quilt diagram and color quilt drawing.

③ Add borders, mitering corners and trimming excess from seams.

④ Mark and quilt motifs given in A and G patches. Quilt "in the ditch" around A and G; outline quilt other patches. Quilt borders with a grid of squares or as desired. Bind in dark green to finish.

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FRENCH BRAID

continued from page 32



ASSEMBLY

① Referring to the piecing diagrams for the units, make 4 Unit 1's, 34 Unit 2's, 32 Unit 3's, 4 Unit 4's, 34 Unit 5's, 32 Unit 6's, 3 Unit 7's, 27 Unit 8's, 27 Unit 9's, 24 Unit 10's, 24 Unit 11's, 24 Unit 12's, 24 Unit 13's, 24 Unit 14's, 24 Unit 15's, 3 Unit 16's, and 3 Unit 17's.

② See row diagrams. Join 17 Unit 2's alternately with 16 Unit 3's; add a Unit 1 to each end to complete Row X. Make two Row X's.

③ For Row Y, join Units 7-15 in numerical order. To this strip, add Units 8-15 seven more times, then finish the row with Units 8, 9, 16, and finally 17. Make three Row Y's.

④ For Row Z, join 17 Unit 5's alternately with 16 Unit 6's; add a Unit 4 to each end to complete row. Make two Row Z's.

⑤ Join rows with six sashing strips in this order: X-Y-Z-Y-X-Y-Z, turning center Y row with the opposite end at the top. Add borders, mitering corners and trimming excess from seams.

⑥ Quilt "in the ditch" around all patches and along border seam lines. Bind in light blue to finish.

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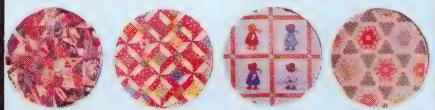
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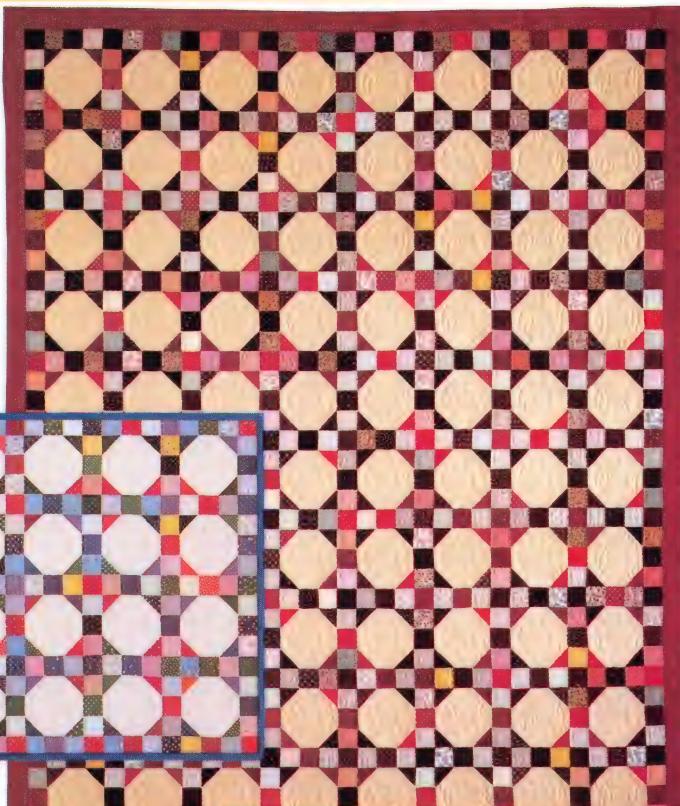


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FP17

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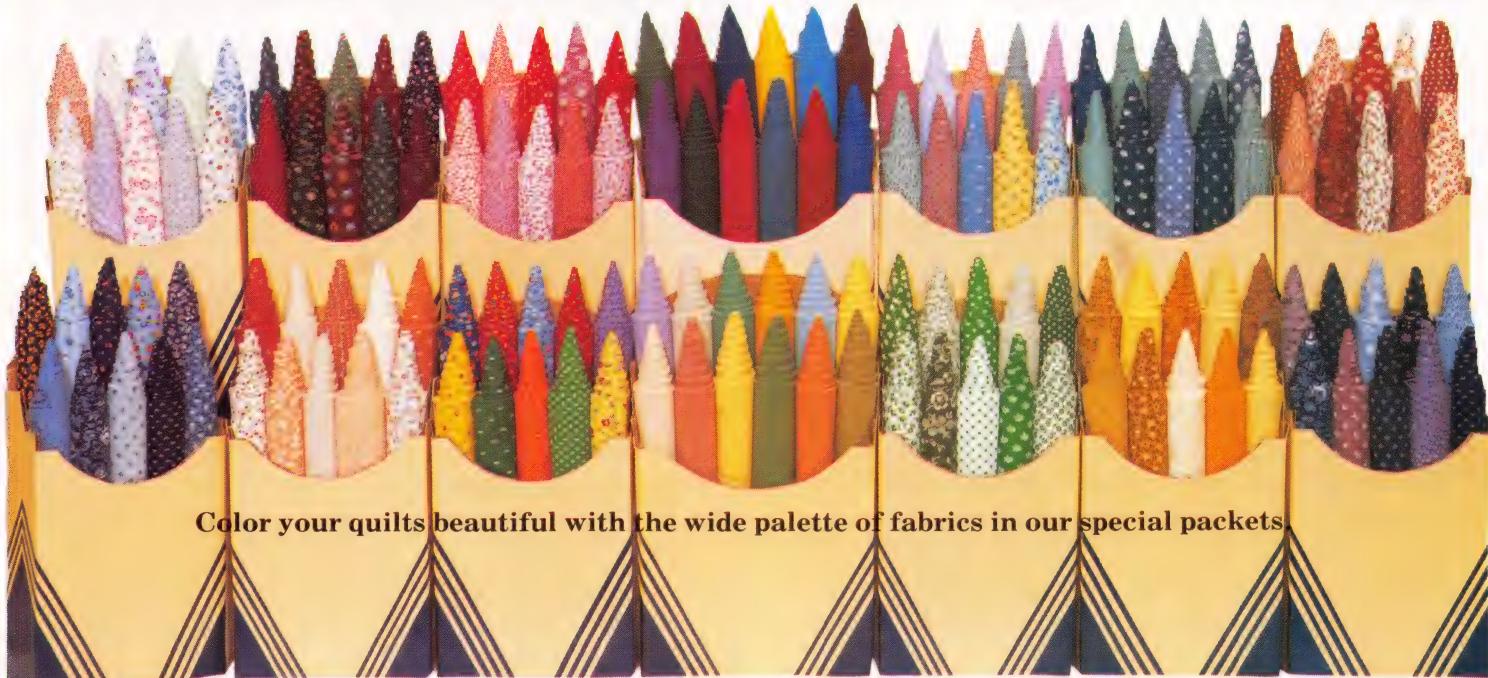


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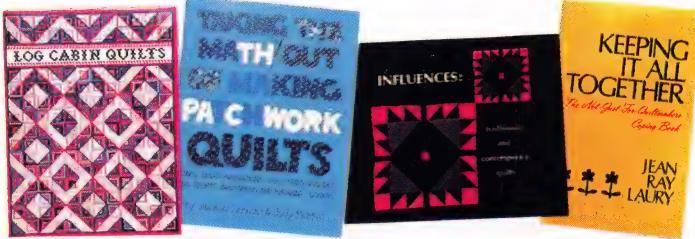


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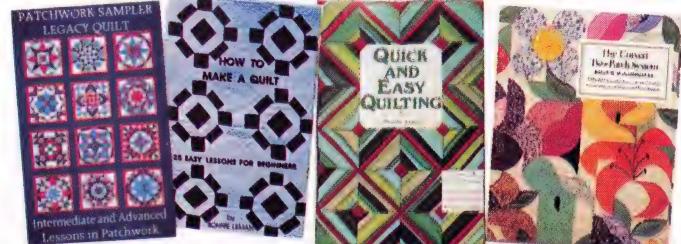


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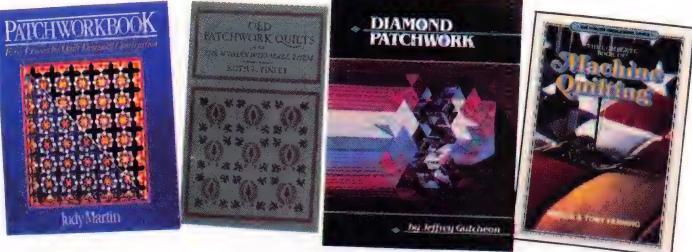
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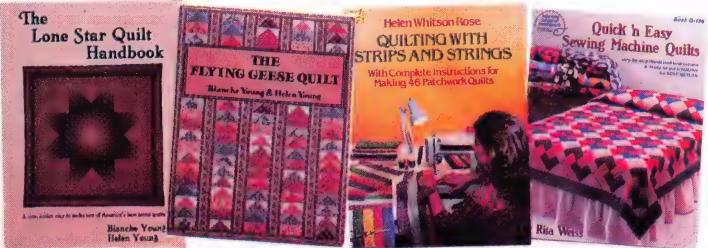


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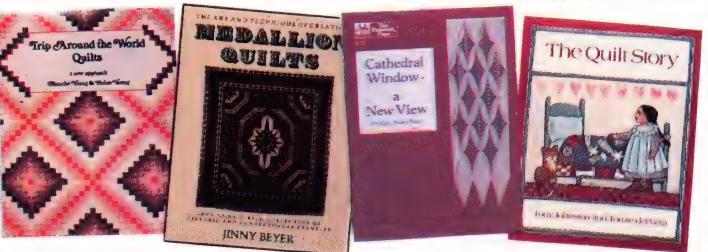


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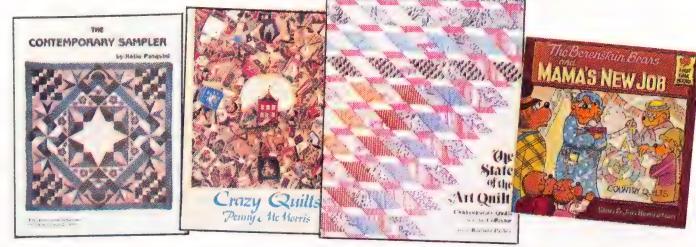
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by QNM and QUILTMAKER editor Judy Martin

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3-RSL1, Machine Piecing

3-RSL2, Marking Your Quilt

3-RSL3, Inserting Angled Patches

3-RSL4, Piecing Curved Seams

3-RSL5, Quilting Questions & Answers

3-RSL6, The Finer Points of Appliqué

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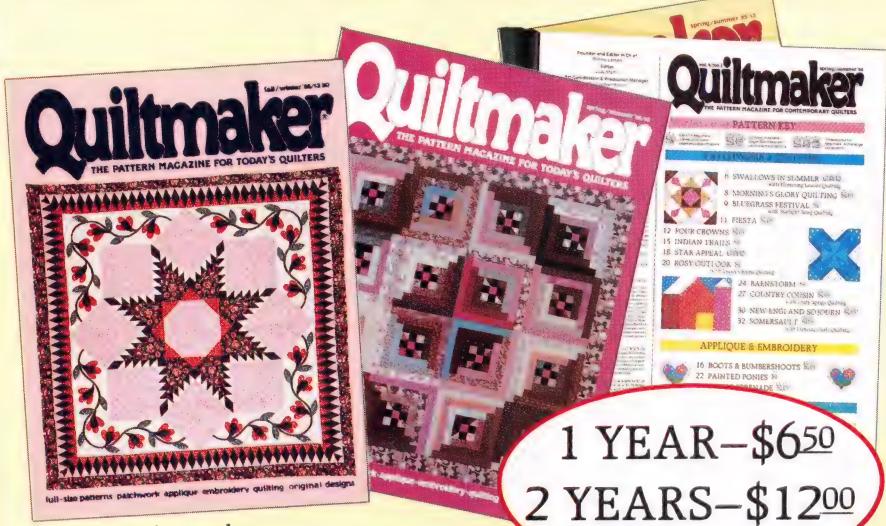
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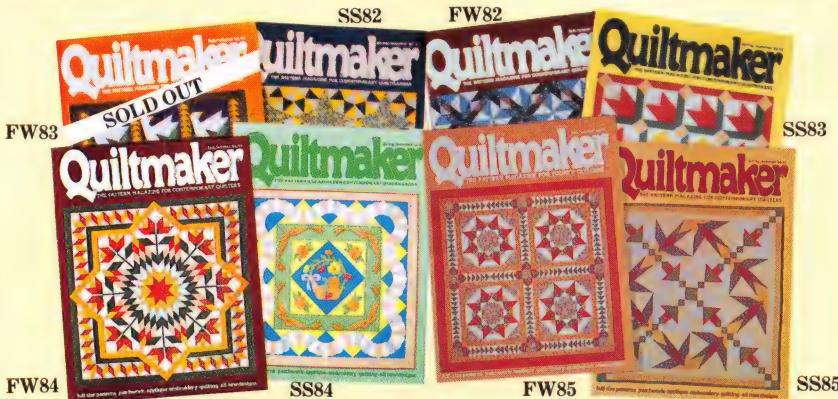


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SS83: Dutch Touch, Roseggy, Sailor's Delight, Barn Dance, Space Race, Cabin in the Sky, New York Fancy, Good Neighbors, Memory Lane, Winterlude, Night on the Town, Sweethearts, Posy Patch, and nine quilting patterns.	\$3.00
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HEAVENLY NINE-PATCH

continued
from
page 19



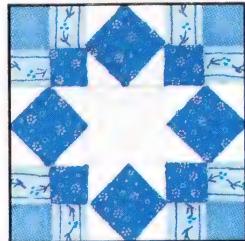
⑤ Add borders, mitering corners and trimming excess from seams.

⑥ Tie, machine quilt "in the ditch," or hand quilt as follows: Mark and quilt the motif given in light print B patches. Quilt "in the ditch" around these; outline quilt A's and rust B's.

⑦ To quilt the border as shown in Fig. 1, mark sun motifs along the inner edge of border, with a sun opposite each block. Quilt as marked and quilt a grid of 1" squares in the background. Bind in rust to finish.

STARS 'N' STRIPS

continued
from
page 13



ASSEMBLY

① Referring to block drawings and piecing diagrams, make 9 V blocks, 24 W blocks, 12 X blocks, 16 Y blocks, and 4 Z blocks.

② Join four W blocks alternately with three V blocks to form a row. Repeat to make three rows of this type.

③ Join four white G's alternately with three W blocks to form a row. Repeat to make three rows of this type.

④ Join rows, alternating types.

⑤ Make pieced borders in this manner: Join four Y blocks alternately with three X blocks. Repeat to make four pieced borders like this. Sew borders to top and bottom of quilt. Add Z blocks to ends of the two remaining pieced borders. Sew these borders to sides of quilt.

⑥ Add white borders, mitering corners and trimming excess from seam allowances.

⑦ Mark quilting motif given in C and G patches. Mark border quilting as described in Step 6 of Garden Wedding (page 15). Quilt as marked; quilt "in the ditch" around A, B, C, E, and F patches; outline quilt D's and G's. Bind in dark blue print to finish.

STARS 'N' STRIPS: BED SIZE

This pattern also makes an 85½" x 97½" double or queen coverlet. The ➤

cutting and yardage requirements are adjusted as follows: From 2 1/4 yds. medium blue solid cut binding 10 3/4 yds. x 1 1/2"; 4 A, 26 B, and 42 C. From 2 1/4 yds. dark blue print cut 224 A and 321 D. From 2 1/8 yds. light blue stripe cut 60 A and 194 B. From 3 3/4 yds. white solid cut 2 border strips★ 2 3/4" x 100"; 2 border strips★ 2 3/4" x 88"; 388 E, 508 F, and 56 G. Also needed are 7 5/8 yds. lining and batting to measure 89 1/2" x 101 1/2".

★ See the boxed copy on page 4.

ASSEMBLY

① Referring to block drawings and piecing diagrams, make 42 V blocks, 97 W blocks, 26 X blocks, 30 Y blocks, and 4 Z blocks.

② Join seven W blocks alternately with six V blocks to form a row. Repeat to make seven rows of this type.

③ Join seven white G's alternately with six W blocks to make a row. Repeat to make eight rows of this type.

④ Join rows, alternating types.

⑤ Referring to color quilt drawing to see which way to turn blocks, make pieced borders in this manner: Join seven Y blocks alternately with six X blocks to make a short border. Sew to top of quilt. Repeat for bottom of quilt. Join eight Y blocks alternately with seven X blocks; sew a Z block to each end to complete long border. Sew to side of quilt. Repeat for opposite side.

⑥ Finish as described in steps 6 and 7 on page 44.

FINE FEATHERED STAR continued from page 26

ASSEMBLY

① Referring to the block piecing diagram on page 26, join C's, D's, and F's into strips before sewing the strips to E's and G's as indicated. (Note that navy print C's, D's, and F's are shaded in diagram.) Join these, along with A and B's, to make a center segment, four corner segments, and four side segments, as shown. (See sewing trick on page 34 to avoid setting in later.)

② Join the nine segments to make three horizontal rows. Join rows. Complete seams at ends of F's on both sides of quilt.

③ Complete pattern for H by extending lines at arrows to meet. (The long edge of H should measure 23 1/4" along the seam line.) Trace the applique pattern onto the paper pattern for H, completing curved stem at left end by folding pattern in half and tracing stem from right end of H. Lightly mark the applique placement lines onto the cream print H patches. Join two H's to form an L shape for corner of quilt, sewing only to ends of seam lines, not to edges of patches.



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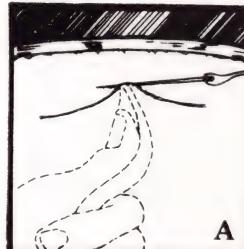
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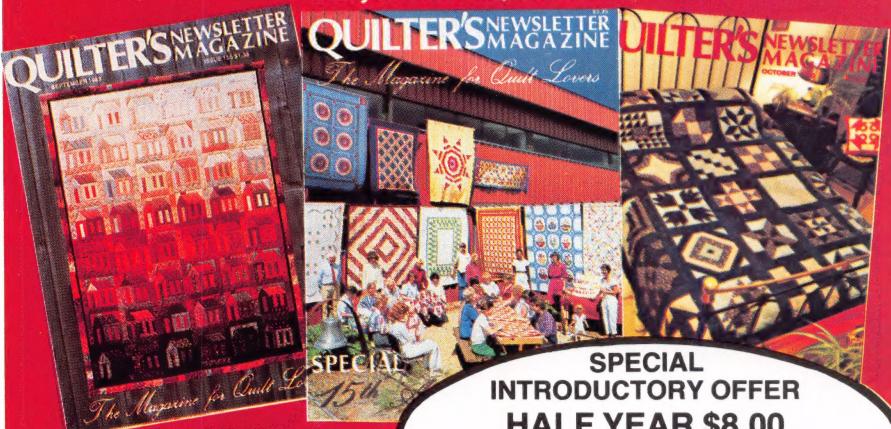
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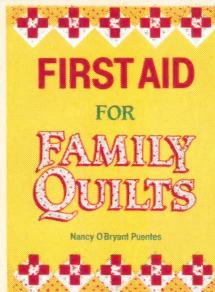
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④ Turn under edges of applique patches $\frac{3}{16}$ ", and baste. Make stems from bias strips as follows: Fold strip in half lengthwise with wrong sides together. Stitch in a $\frac{1}{8}$ " seam allowance. Press the tube with the seam slightly off-center to conceal seam allowance on the back of the strip, as in Fig. 1 on page 26. Pin the bias strip in position on the joined H patches. Baste, then applique with a blind stitch. Pin remaining applique patches in position, baste, and applique. Sew to corner of Feathered Star block. Repeat for other three corners.

⑤ Make pieced border as follows: Join a dark rose N to one side of navy F and a light rose N to opposite side to make Unit 1. Make 128 Unit 1's. Join two light rose N's to adjacent sides of a navy F to make Unit 2. Make four Unit 2's. Join 32 Unit 1's; add Unit 2 to right end as shown to make a pieced border. Sew to side of quilt, with dark rose N's touching appliqued H patches. Be sure to align the point of the center diamond with point of G square. A little bit of the pieced border will extend at each side of the quilt. Repeat for remaining three sides of quilt, being careful to leave the same amount of border extending at each end of each side. Miter corners and trim excess.

⑥ Add navy/rose print borders, mitering corners and trimming excess from seam allowances.

⑦ Make patterns for quilting as follows: Fold a piece of paper in fourths and mark the quarter A motif given on page 27 in each segment. Also mark seam lines of octagon. For G, refer to quilting diagram on page 26. Fold a $9\frac{5}{8}$ " square of paper in half along one diagonal. Now fold two adjacent sides to meet at the center fold. (These folds are shown in blue in diagram.) Crease and unfold. You will have four wedges. Mark the heart motif given on page 26 in the corner where the folds meet. Measure $7\frac{1}{2}$ " up from the point at the base of the heart along the right side of square and mark. Align dot on feather circle quilting motif with this mark; align dotted line at right of motif with right edge of square; align dotted line at left of motif with first fold. Trace motif in right wedge. Measure $7\frac{1}{2}$ " from base of heart along first fold; mark. Align dot and trace feather motif in next wedge. Repeat to trace feather motif in each wedge.

⑧ Mark quilting in A and G patches. Quilt as marked; quilt "in the ditch" around A, C, D, F, G, H, and applique patches; outline quilt B's and E's; and quilt a grid of 1" squares in the background of G's and H's. Mark and quilt a simple cable, serpentine vine, or grid of squares in outer border. Bind in dark rose to finish.

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Several of the quilts in this magazine were planned around the fabrics and packets shown on this page. Fine Feathered Star (cover), Garden Wedding (page 14), Heavenly Nine-Patch (page 18), and Country Morning (page 28) are perfect made from the fabrics and packets indicated.

ON THE COVER:
FINE FEATHERED STAR
made from fabrics E-K below

*ADD POSTAGE AS FOLLOWS: \$1 for first yard, fraction, or packet; 30¢ for each packet and 15¢ for each yard or fraction thereafter.

GARDEN WEDDING (page 14)
made from packets #1 & 2 and fabrics N & O below



FABRIC BY THE YARD: \$4.50. 100% cotton, 44-45" wide, firm-bodied, but soft. Select from swatches lettered A-O below. Fabric F is available in limited supply, but we have an equally pretty substitute for it, one that works perfectly in Fine Feathered Star.

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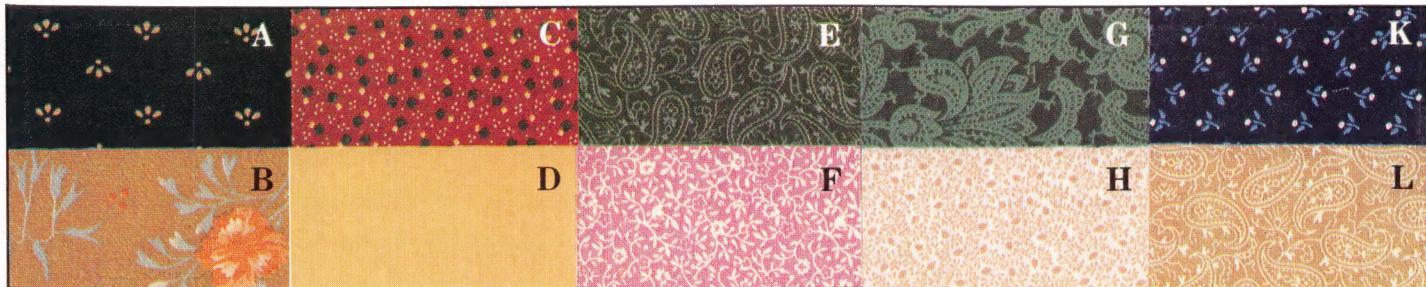
COUNTRY MORNING (page 28)
made from fabrics A-D below



HEAVENLY NINE-PATCH (page 18)
made from packets #2 & 3 and fabrics L & M below

a total of 2 yards of top quality 100% cotton yard goods. Packet #1 includes an especially pretty selection of pastel green prints perfect for Garden Wedding. They would also be lovely in an applique quilt with scrappy leaves. Packet #2 includes a lovely collection of blue prints in the most fashionable tints and shades. This packet is ideal for either Garden Wedding

or Heavenly Nine-Patch. Packet #3 features an elegant array of light prints ranging from white to rich cream with pretty peach, rust, or blue printed flowers or other figures. This packet was planned for the Heavenly Nine-Patch quilt, but it would come in handy for many scrap quilts and make a great addition to anyone's fabric palette.



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ASSEMBLY

① Choose fabric colors that are evenly spaced around the color wheel. Referring to block drawings and piecing diagram, make 33 X blocks, 22 Y blocks, and 22 Z blocks.

② Each vertical row is made from eleven identical blocks turned so that the base of the fan is alternately in the lower left corner and the lower right corner. Even- and odd-numbered rows start with fans facing opposite directions. Referring to the color quilt drawing to see which way to turn the blocks, join eleven X blocks for rows 1, 4, and 7; eleven Y blocks for rows 2 and 5; and eleven Z blocks for rows 3 and 6.

③ Join block rows in numerical order with sashing strips between rows.

④ Add borders, mitering corners and trimming excess from seam allowances.

⑤ Mark quilting given in C and Cr patches. Quilt as marked. Outline quilt remaining patches. Quilt $\frac{1}{4}$ " from seam lines of sashes and borders. Bind in red-violet to finish.

Piecing, Blocks X, Y&Z

